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SPRING/SUMMER 2016

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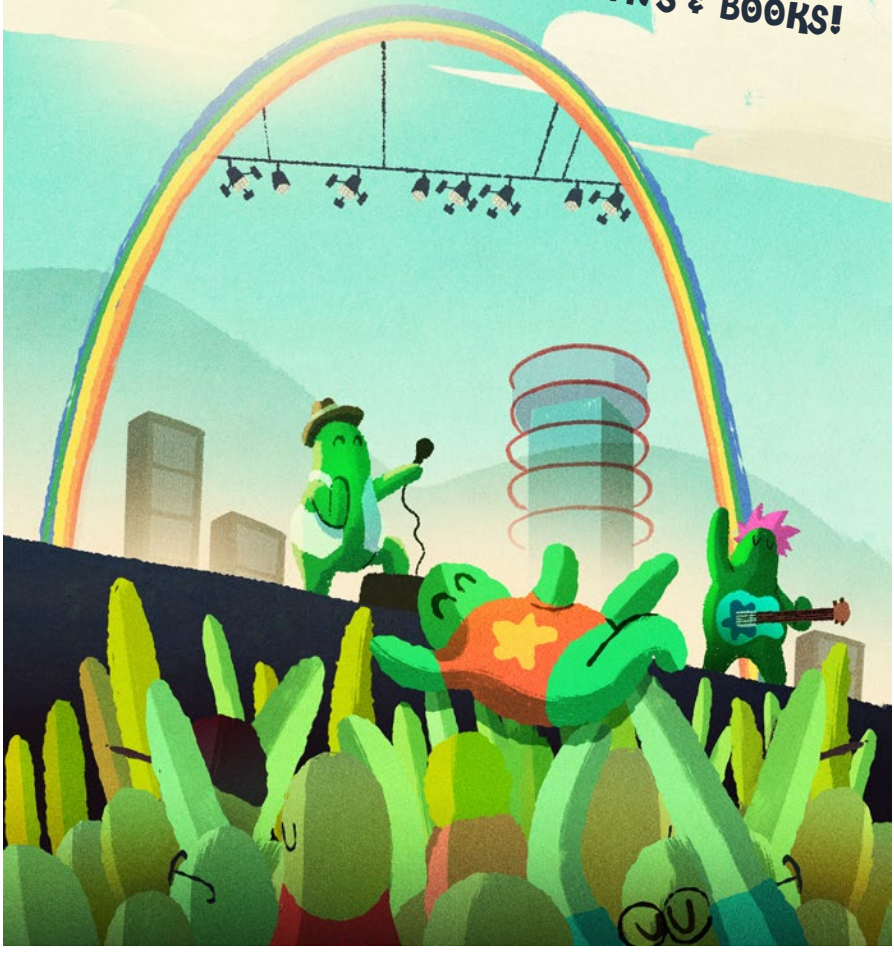
OUR FAVORITE new music, movies & BOOKS!



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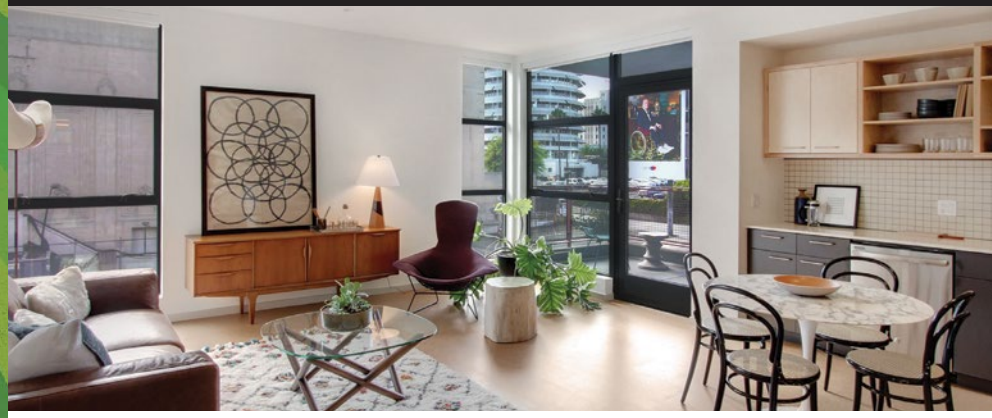

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4/21	Goldenvoice, KCRW & XLR8R present **ST GERMAIN**	Fonda Theatre
4/23	**PAROV STELAR**	Club Nokia
4/27	**FLATBUSH ZOMBIES** with A$AP Twelvyy & Remy Banks	Fonda Theatre
4/29	Goldenvoice, KCSN & The Bluegrass Situation present **THE AVETT BROTHERS** with The Milk Carton Kids	Greek Theatre
4/30	Goldenvoice, Four Tet, FYF present **BEN UFO, DAPHNI, FLOATING POINTS, FOUR TET & MADLIB**	Shrine Expo Hall (18+)
5/7	**X & LOS LOBOS WITH THE BLASTERS**	Club Nokia
5/13	Goldenvoice, KCSN & Emporium present **JOHN PRINE AND JASON ISBELL** with Amanda Shires	Greek Theatre
5/18	Goldenvoice & KCSN present **BEN FOLDS & yMUSIC** with Dotan	Orpheum Theatre
5/19	Goldenvoice & FYF present **MAC DEMARCO** with Jonathan Richman	Greek Theatre
5/21	**TORI KELLY**	Greek Theatre
5/22 5/25	**THE WHO**	Honda Center STAPLES Center
5/26	**MODERAT**	Fonda Theatre
5/27	**REFUSED** with The Coathangers	Fonda Theatre
5/31	**SAM BEAM (OF IRON & WINE) & JESCA HOOP** with Marlon Williams	Fonda Theatre
6/3	**THRICE**	Shrine Expo Hall
6/21	**CAGE THE ELEPHANT** with Portugal. The Man	Shrine Auditorium
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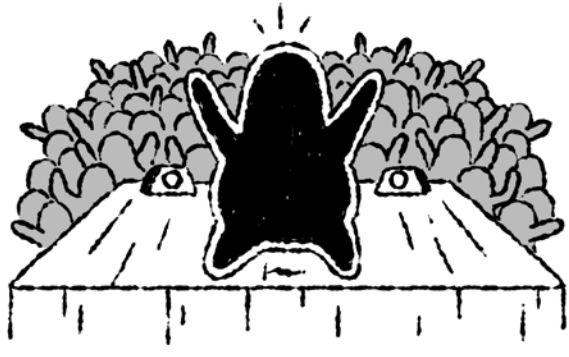

Amoeba Music's discerning & knowledgeable experts (AKA, our staff) have put their collective heads & ears together to bring you a biased & completely unobjective collection of . . .

OUR FAVORITE new music movies & BOOKS!

AMOEBA MUSIC

NONE OF OUR SENSES ARE COMMON

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contents

Spring/Summer 2016

Amoeba Music has become synonymous with music and movie expertise, from the arcane to the popular. Our staff consists of the most passionate connoisseurs of all cultural explorations.

All Amoebites were asked to list their favorite releases from the past six months and beyond. We then had a team of experts decipher their cryptic handwriting, analyze the results and compile the lists into this little book!

We hope you find the results interesting and useful. For more lists and updates on new releases, visit the Amoeblog on Amoeba.com.

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EDITOR'S NOTE:
I'm sittin' here finishing up the book–listening to all the new music I've discovered while doing it–feeling the cozy glow that only new music in your heart (and a new MWL book) brings. All publications are group efforts, but never moreso than in the case of Music We Like. This book literally could not happen without the cooperation and dedication of ALL Amoebites and I thank each and every one of you–and your great taste and endless diversity–as well as all of the fine businesses who advertise in our book. And you... dear reader... thank you for coming in and picking one up. Dive in and enjoy!

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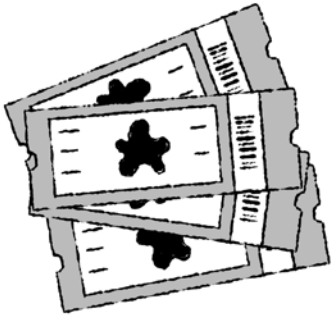

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NEW items are designated with a white price tag. USED items have yellow, green or red price tags. Red tags indicate clearance items. All genres have clearance areas at the end of their respective used sections. CLEARANCE items have an ongoing deal; buy three, get the fourth of least value for FREE!

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A SAMPLING OF OUR FAVORITES BY GENRE

VINYL REISSUES

David Bowie – *Aladdin Sane/Hunky Dory/ Rise & Fall of Ziggy Stardust* (PARLOPHONE)

Buena Vista Social Club – *Buena Vista Social Club* (WORLD CIRCUIT)

The Cars – *The Cars* (RHINO)

Neko Case – *Catalog* (ANTI-)

Devo – *Freedom Of Choice* (RHINO)

Nate Dogg – *G Funk Classics Volumes 1 & 2* (THUMP)

Gaslight Anthem – *Sink Or Swim* (SIDEONEDUMMY)

Marvin Gaye – *Catalog* (MOTOWN)

Get Up Kids – *Four Minute Mile* (DOGHOUSE)

Grimes – *Geidi Primes* (ARBUTUS)

Jawbreaker – *Dear You* (GEFFEN)

Jimmy Eat World – *Bleed American* (INTERSCOPE)

Mobb Deep – *Infamous* (RCA)

Morrissey – *Bona Drag* (RHINO)

Sonic Youth – *Goo/Dirty/ Washing Machine* (GEFFEN)

Amy Winehouse – *Frank* (UNIVERSAL)

SOUL

Anderson.Paak – *Malibu* (OBE)

Andra Day – *Cheers To The Fall* (BUSKIN)

Ann Peebles – *Straight From The Heart* [Reissue] (FAT POSSUM/HI)

Charles Bradley – *Changes* (DAPTONE)

Gloria Ann Taylor – *Love Is A Hurtin' Thing* (UBIQUITY)

King – *We Are King* (KING CREATIVE)

Madame Edna Gallmon Cooke – *Collection 1949-62* (ACROBAT)

Mavis Staples – *Livin' on a High Note* (ANTI-)

Sharon Jones & The Dap-Kings – *It's A Holiday Soul Party* (DAPTONE)

The Suffers – *The Suffers* (RHYME & REASON)

Various Artists – *Dave Hamilton's Detroit Soul Vol. 2* (KENT)

JAZZ

Amir ElSaffar – *Crisis* (PI)

Brian Chippendale / Mats Gustafsson / Massimo Pupillo – *Melt* (TROST)

Cécile McLorin Salvant – *For One to Love* (MACK AVENUE)

Charles Lloyd & the Marvels – *I Long to See You* (BLUE NOTE)

David James's GPS – *Billionaire Blues* (DEMJAMS)

Esperanza Spalding – *Emily's D + Evolution* (CONCORD)

Herbie Mann – *Live at the Whisky 1969: The Unreleased Masters* (REAL GONE)

Ingrid Laubrock – *Ubatuba* (FIREHOUSE 12)

Iréne Schweizer / Han Bennink – *Welcome Back* (INTAKT)

Jaco Pastorius – *Jaco* (Original Soundtrack) (SONY LEGACY)

Jaimeo Brown Transcendence – *Work Songs* (MOTEMA)

Joao Gilberto / Stan Getz – *Selections from Getz/Gilberto '76* (RESONANCE)

Larry Young – *In Paris: The ORTF Recordings* (RESONANCE)

Louie Belogenis/ Dave Douglas/Bill Laswell/ Tyshawn Sorey – *Blue Buddha* (TZADIK)

Matt Mitchell – *Vista Accumulation* (PI)

Matthew Shipp – *The Conduct of Jazz* (THIRSTY EAR)

Michael Formanek / Ensemble Kolossus – *The Distance* (ECM)

Sons of Kemet – *Lest We Forget What We Came Here To Do* (NAIM JAZZ)

Tomeka Reid Quartet – *Tomeka Reid Quartet* (THIRSTY EAR)

Vijay Iyer / Wadada Leo Smith – *A Cosmic Rhythm With Each Stroke* (ECM)

Weather Report – *The Legendary Live Tapes: 1978 – 1981* (SONY LEGACY)

ROCK

Andrew Bird – *Are You Serious* (LOMA VISTA)

Animal Collective – *Painting With* (DOMINO)

Beach House – *Thank Your Lucky Stars* (SUB POP)

Beach Slang – *The Things We Do To Find People Who Feel Like Us* (POLYVINYL)

Beau – *That Reality Thing* (KITSUNE)

Bent Shapes – *Wolves Of Want* (SLUMBERLAND)

Black Mountain – *IV* (JAGJAGUAR)

Blaqk Audio – *Material* (BLAQKNOISE) **[OUT 4/15]**

Bleached – *Welcome The Worms* (DEAD OCEANS)

Bob Dylan – *Bob Dylan 1965-1966: The Cutting Edge* (SONY LEGACY)

Boxer Rebellion – *Ocean By Ocean* (ABSENTEE) **[OUT 4/29]**

Cheap Trick – *Bang, Zoom, Crazy... Hello* (BIG MACHINE)

Cullen Omori – *New Misery* (SUB POP)

Daddy – *Let Me Get What I Want* (WE ARE DADDY)

Damien Jurado – *Visions of Us on the Land* (SECRETLY CANADIAN)

Daughter – *Not To Disappear* (GLASSNOTE)

David Bowie – *Blackstar* (SONY)

Deerhunter – *Fading Frontier* (4AD)

DIIV – *Is The Is Are* (CAPTURED TRACKS)

Dr. Dog – *The Psychedelic Swamp* (ANTI-)

Edward Sharpe and The Magnetic Zeros – *PersonA* (COMMUNITY MUSIC) **[OUT 4/15]**

Explosions In The Sky – *The Wilderness* (TEMPORARY RESIDENCE LTD.)

Frankie Cosmos – *Next Thing* (BAYONET)

Frightened Rabbit – *Painting of a Panic Attack* (ATLANTIC)

Gaz Coombes – *Matador* (HOT FRUIT)

Grimes – *Art Angles* (4AD)

Haelos – *Full Circle* (MATADOR)

Jesu/Sun Kil Moon – *Jesu/Sun Kil Moon* (CALDO VERDE)

Joanna Newsom – *Divers* (DRAG CITY)

Kevin Morby – *Singing Saw* (DEAD OCEANS)

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The Last Shadow Puppets – *Everything You've Come To Expect* (DOMINO)

LNZNDRF – *LNZNDRF* (4AD)

Lukas Graham – *Lukas Graham* (WARNER BROS.)

Lucinda Williams – *The Ghosts Of Highway 20* (HIGHWAY 20)

M. Ward – *More Rain* (MERGE)

Margo Price – *Midwest Farmer's Daughter* (THIRD MAN)

Mike & The Melvins – *Three Men And A Baby* (SUB POP)

Pet Shop Boys – *Super* (X2)

PJ Harvey – *The Hope Six Demolition Project* (VAGRANT)

Primal Scream – *Chaosmosis* (IGNITION RECORDS)

Ray LaMontagne – *Ouroboros* (RCA)

Savages – *Adore Life* (MATADOR)

Seth Bogart – *Seth Bogart* (BURGER RECORDS)

Sunflower Bean – *Human Ceremony* (FAT POSSUM)

Suuns – *Hold/Still* (SECRETLY CANADIAN)

Tacocat – *Lost Time* (SUB POP)

Ty Segall – *Emotional Mugger* (DRAG CITY)

Wild Nothing – *Life Of Pause* (CAPTURED TRACKS)

Woods – *City Sun Eater in the River of Light* (WOODSIST)

HIP-HOP

9th Wonder & Talib Kweli – *Indie 500* (IWWMG)

Aesop Rock – *The Impossible Kid* (RHYMESAYERS) **[OUT 4/29]**

Beneficence – *Basement Chemistry* (ILL ADRENALINE)

Egyptian Lover – *1984* (EGYPTIAN EMPIRE)

Freddie Gibbs – *Shadow Of A Doubt* (ESGN)

J Dilla – *Dillatronic* (VINTAGE VIBEZ)

J. Stalin – *Tears of Joy* (LIVEWIRE)

Knxwledge – *Hud Dreams* (STONES THROW)

L'Orange & Kool Keith – *Time? Astonishing!* (MELLO MUSIC)

Med/Blu/Madlib – *Bad Neighbor* (BANG YA HEAD)

Mick Jenkins – *Wave(s)* (CINEMATIC MUSIC)

Run The Jewels – *Meow the Jewels* (MASS APPEAL)

San Quinn – *The Fillmore Lion* (DONE DEAL)

Stretch and Bobbito – *Radio That Changed Lives* (FAT BEATS)

Ta-Ku – *Songs To Make Up To* (FUTURE CLASSIC)

Torae – *Entitled* (INTERNAL AFFAIRS)

ELECTRONIC

Arca – *Mutant* (MUTE)

Baauer – *Aa* (LUCKYME)

Boof – *Hydrangeas Whisper* (RUNNING BACK)

DJ Richard – *Grind* (DIAL)

Fingers Inc. – *Another Side* (ALLEVIATED)

Floating Points – *Elaenia* (LUAKA BOP)

Kyle Hall – *From Joy* (WILD OATS)

Laurel Halo – *In Situ* (HONEST JON'S)

Olafur Arnalds and Nils Frahm – *Collaborative Works* (ERASED TAPES)

The Range – *Potential* (DOMINO)

Thundercat – *Beyond/Where the Giants Roam* (BRAINFEEDER)

COUNTRY AND BLUEGRASS

Buddy Miller & Friends – *Cayamo: Sessions at Sea* (NEW WEST)

Carrie Rodriguez – *Lola* (LUZ)

Dave Rawlings Machine – *Nashville Obsolete* (ACONY)

Dori Freeman – *Dori Freeman* (FREE DIRT)

Doug Kershaw – *Anthology — Rare Masters 1958-1969* (GOLDENLANE)

Eric Church – *Mr. Misunderstood* (UNIVERSAL)

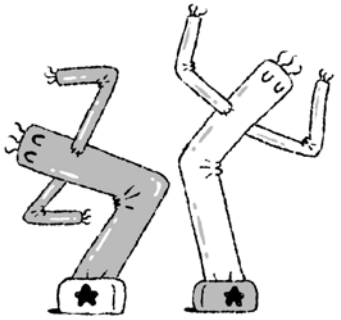
Jim Campilongo & Honeyfingers – *Last Night, This Morning* (BLUE HEN)

Loretta Lynn – *Full Circle* (SONY LEGACY)

Shooter Jennings – *Countach* (BCR RECORDS)

Sturgill Simpson – *A Sailor's Guide To Earth* (ATLANTIC) **[OUT 4/15]**

T.G. Sheppard – *Legendary Friends & Country Duets* (GOLDENLANE)



Various Artists – *Twisted Tales from the Vinyl Vault* (TRAILER PARK)

Watkins Family Hour – *Watkins Family Hour* (FAMILY HOUR)

Willie Nelson – *Summertime: Willie Nelson Sings Gershwin* (SONY LEGACY)

Wynonna & the Big Noise – *Wynonna & the Big Noise* (CURB)

FOLK

Aoife O'Donovan – *In the Magic Hour* (YEP ROC)

Beans on Toast – *The Grand Scheme of Things* (XTRA MILE)

Birds of Chicago – *Real Midnight* (FIVE HEAD)

Ed Askew – *Ask the Unicorn* (TIN ANGEL)

Elyse Weinberg – *Greasepaint Smile* (NUMERO)

John Renbourn – *The Attic Tapes* (RIVERBOAT)

Leon Rosselson – *Where Are the Barricades* (TRADE ROOT)

Michael Chapman – *Fish* (TOMPKINS SQUARE)

Plainsong – *Reinventing Richard: The Songs of Richard Fariña* (OMNIVORE)

Ruthie Foster – *Runaway Soul* (BLUE CORN)

Sam Gleaves – *Ain't We Brothers* (COMMUNITY MUSIC)

The Unthanks – *Archive Treasures (2005 – 2015)* (RABBLE ROUSER)

Various Artists – *Joy of Living: A Tribute to Ewan MacColl* (COMPASS)

BLUES AND NEW ORLEANS

Bobby Rush – *Chicken Heads: A 50-Year History of Bobby Rush* (OMNIVORE)

Dr. John – *ATCO/Atlantic Singles 1968-1974* (OMNIVORE)

Gary Clark Jr. – *The Story Of Sonny Boy Slim* (WARNER BROS.)

Hot 8 Brass Band – *Vicennial: 20 Years of The Hot 8 Brass Band* (TRUTHOUGHTS)

James Hunter Six – *Hold On!* (DAPTONE)

Tedeschi Trucks Band – *Let Me Get By* (FANTASY)

Various Artists – *Rhythm 'n' Bluesin' By the Bayou: Vol. 12- Vocal Groups* (ACE)

Various Artists – *Swamp Pop By the Bayou: Vol. 13 Troubles Tears & Trains* (ACE)

WORLD

Alif – *Aynama-Rtama* (NAWA RECORDINGS)

Antonio Castrignanò – *Fomenta - Ilenu de Taranta* (PONDEROSA MUSIC)

Baaba Maal – *The Traveller* (MARATHON ARTISTS)

Buika – *A Medio Vivir* (WARNER MUSIC LATINA)

Bunbury – *MTV Unplugged* (WEA)

Carla Morrison – *Amor Supremo* (COSMICA)

Daniela Mercury – *Virtual Vinyl* (DRG)

Fadoul – *Al Zman Saib* (HABIBI FUNK)

La Yegros – *Magnetismo* (SOUNDWAY RECORDS)

Mexrrissey – *No Manchester* (NACIONAL RECORDS)

Pirulo Y La Tribu – *Calle Linda* (UNIVERSAL LATINO)

Ragnar Johnson / Jessica Mayer – *Sacred Flute Music from New Guinea: Madang/Windim Mambu* (IDEOLOGICAL ORGAN)

La Santa Cecilia – *Buenaventura* (UNIVERSAL LATINO)

Sidestepper – *Supernatural Love* (REAL WORLD)

Various Artists – *Why the Mountains are Black - Primeval Greek Village Music: 1907 – 1960* (THIRD MAN)

Various Artists – *Brazilian Disco Boogie Sounds Vol. 2: 1977-1984* (FAVORITE)

Various Artists – *Soul Sok Séga: Séga Sounds from Mauritius 1973 – 1979* (STRUT)

Various Artists – *Senegal 70: Sonic Gems and Previously Unreleased Recordings from the '70s* (ANALOG AFRICA)

Various Artists – *The Brasileiro Treasure Box of Funk & Soul* (CULTURES OF SOUL)

Various Artists – *Music Of Xinjiang* (SUBLIME FREQUENCIES)

CLASSICAL

John Luther Adams / Glenn Kotche – *Ilimaq* (CANTALOUPE)

Andrew Staniland – *Talking Down the Tiger* (NAXOS)

Janine Jansen – *Brahms: Violin Concerto; Bartok: Violin Concerto No. 1* (DECCA)

Marcel Dupré – *Dupre Remastered Edition* (DECCA)

Morton Feldman – *Rothko Chapel* (ECM)
Featuring: Houston Chamber Choir/ Robert Simpson

Lang Lang – *The Vienna Album* (DEUTSCHE GRAMMOPHON)

Jean Martinon – *The Complete Recordings: Chicago Symphony Orchestra* (SONY)

Anne-Sophie Mutter – *Mutter Live: The Club Album (Yellow Lounge)* (DEUTSCHE GRAMMOPHON)

Max Richter – *Songs From Before* (DEUTSCHE GRAMMOPHON)

Verdi – *Macbeth* (DVD) (DEUTSCHE GRAMMOPHON)
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Henry Kaiser/Damon Smith/ Weasel Walter – *"Plane Crash Two"* (1201 MUSIC)

Lifetones – *For A Reason* (LIGHT IN THE ATTIC)

Sir Richard Bishop/Ava Mendoza – *Ivory Tower* (UNROCK)

Sun City Girls – *Torch of the Mystics* (ABDUCTION)

This Heat – *Deceit* (MODERN CLASSICS)

This Heat – *This Heat* (MODERN CLASSICS)

METAL

Behold! The Monolith – *Architects of the Void* (ARCTIC FOREST)

Chaos Echoes – *Transient* (NUCLEAR WAR NOW)

Dead to a Dying World – *Litany* (GILEAD MEDIA)

Dragged Into Sunlight/Gnaw Their Tongues – *NV* (PROSTHETIC)

Grave – *Out of Respect for the Dead* (CENTURY MEDIA)

Hooded Menace – *Darkness Drips Forth* (RELAPSE)

Obsequiae – *Aria of Vernal Tombs* (20 BUCK SPIN)

Pale Chalice – *Negate the Infinite & Miraculous* (GILEAD MEDIA)

Pissgrave – *Suicide Euphoria* (PROFOUND LORE)

Revenge – *Behold.Total.Rejection.* (SEASON OF MIST)

Vanum – *Realm of Sacrifice* (PROFOUND LORE)

Various Artists – *Desert Dreams & Serpent Sermons* (AJNA/IRON BONEHEAD)

OLDIES

Ben E. King – *The Complete Atco / Atlantic Singles Vol. 1: 1960 – 1966* (REAL GONE)

Darlene Love – *Introducing Darlene Love* (SONY)

Elvis Presley with the Royal Philharmonic Orchestra – *If I Can Dream* (SONY LEGACY)

Joe Meek – *The Lost Recordings* (CHROME DREAMS)

Love – *Reel to Real* (HIGH MOON RECORDS)

Paris Sisters – *Always Heavenly: The Paris Sisters Anthology* (ACE)

Sam Phillips – *The Man Who Invented Rock 'n' Roll* (YEP ROC)

Scott Fagan – *South Atlantic Blues* (LIGHT IN THE ATTIC)

Spooner Oldham – *Pot Luck* (LIGHT IN THE ATTIC)

The Kitchen Cinq – *When the Rainbow Disappears: Anthology 1965 – 1968* (LIGHT IN THE ATTIC)

COMEDY

Beth Sterling – *Simply the Beth* (COMEDY DYNAMICS)

Emily Heller – *Good for Her* (KILL ROCK STARS)

Eugene Mirman – *I'm Sorry (You're Welcome)* (SUB POP)

Graham Chapman – *Spot the Loony* (RIGHT RECORDINGS)

Greg Proops – *In the Ball Park* (ASPECIALTHING)

Jay Pharoah – *Can I Be Me?* (COMEDY DYNAMICS)

Kevin McDonald – *Making Faces* (COMEDY DYNAMICS)

Nick Offerman – *American Ham* (COMEDY DYNAMICS)

Ron Funches – *The Funches of Us* (COMEDY DYNAMICS)

REGGAE

African Head Charge – *Classic Vinyl Reissues* (ON-U SOUND)

Count Ossie and the Mystic Revelation of Rastafari – *Tales of Mozambique* (SOUL JAZZ)

Errol "Flabba" Holt – *Rastafari Time LP* (OHM RECORDS)

Keith Hudson – *Tuff Gong Encounter / Jammy's Dub Encounter* (VP)

Scientist – *Introducing Scientist: The Best Dub Album in the World* (SUPERIOR VIADUCT)

Suns of Dub – *Far East Dub* (ONLY ROOTS)

Various Artists – *Monkey Business: The Definitive Skinhead Reggae Collection* (TROJAN RECORDS)

Various Artists – *Tales of Mozambique* (SOUL JAZZ RECORDS)

PUNK

Against Me – *23 Live Sex Acts* (TOTAL TREBLE)

Bells Of... – *00/85* (MOVE SOUNDS)

Bikini Kill – *Revolution Girl Style Now* (BIKINI KILL)

Faction – *Destroys O.C.: Cab's 50th B-Day Bash* (BEER CITY)

Freedom – *U.S.A. Hardcore* (TRIPLE B RECORDS)

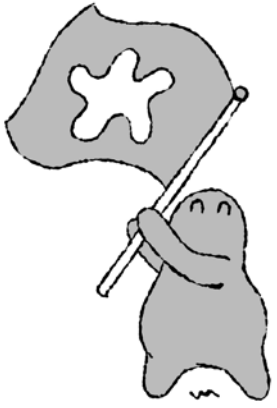
Gag – *America's Greatest Hit* (IRON LUNG RECORDS)

H2O – *Use Your Voice* (BRIDGE NINE)

No Tolerance – *You Walk Alone* (PAINKILLER)

Spine – *Deny* (BAD TEETH RECORDINGS)

Think I Care – *Singles Collection* (PAINKILLER)



SOUNDTRACKS

Carter Burwell – *Anomalisa* (LAKESHORE)

Carter Burwell – *Carol* (VARESE SARABANDE)

Elliott Smith – *Heaven Adores You* (UNIVERSAL)

Ennio Morricone – *The H8ful Eight* (VERVE)

Johan Johansson – *Sicario* (VARESE SARABANDE)

John Carpenter – *Lost Themes II* (SACRED BONES)

Kurt Cobain – *Montage Of Heck* (UNIVERSAL)

Kurt Stenzel – *Jodorowsky's Dune* (CINEWAX)

Max Richter – *The Leftovers* (SILVA SCREEN)

Ryuichi Sakamoto – *The Revenant* (MILAN)

Various Artists – *Creed* (WATER TOWER)

Various Artists – *Hamilton* (Original Broadway Cast Recording) (ATLANTIC)

Various Artists – *Star Wars Headspace* (HOLLYWOOD)

Various Artists – *Vinyl Volume I* (ATLANTIC)

Various Artists – *Straight Outta Compton* (CAPITOL)

DVDS & BLU-RAY

MUSIC DVDS

Amy Winehouse – *Amy* (LIONS GATE)

Bob Dylan – *Don't Look Back* (The Criterion Collection) (CRITERION)

Converge – *Thousands of Miles Between Us* (DEATHWISH)

Elliott Smith: Heaven Adores You (EAGLE ROCK)

Frank Zappa – *Roxy The Movie* (EAGLE VISION)

Jaco Pastorius – *Jaco* (IRON HORSE)

Jimi Hendrix – *Electric Church* (SONY LEGACY)

Kurt Cobain – *Montage of Heck* (UNIVERSAL)

ROVA Channeling Coltrane – *Electric Ascension* (ROGUEART)

Slash – *Raised On The Sunset Strip* (SHOUT FACTORY)

The Jam – *About The Young Idea* (EAGLE VISION)

Various Artists – *Holding On To Jah* (YOUNG TREE)

Various Artists – *Salad Days: A Decade Of Punk In Washington, DC (1980-90)* (NEW ROSE)

Various Artists – *It's Gonna Blow!!! San Diego's Music Underground 1986-96* (BILLINGSGATE)

Various Artists – *Take Me To The River* (SHOUT FACTORY)

Various Artists – *All Things Must Pass: The Rise & Fall Of Tower Records* (FILMRISE)

TV

The Americans: Season 3

Broad City: Season 2

Fargo: Seaon 2

Game Of Thrones: Season 5

Getting On: Season 2

Girls: Season 4

The Leftovers: Season 2

Mr. Robot: Season 1

Naked City: The Complete Series

Party Of Five: Complete Series

Sherlock: The Abominable Bride

The Last Kingdom

True Detective: Season 2

DOCUMENTARY

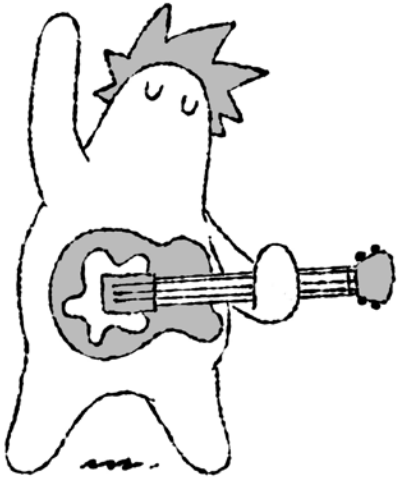
Cartel Land

Going Clear: Scientology and the Prison of Belief

The Look Of Silence

Sunshine Superman

The Wolfpack



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The Martian

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BLU-RAY

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I'm Gonna Git You Sucka

A Lizard In A Woman's Skin

The Satan Bug

The Serpent and The Rainbow

Sheba, Baby

Sonny Boy

The Hotel New Hampshire

CLASSICS/ MUSICALS

Gilda **[Criterion]**

Grease Live!

The Kid **[Criterion]**

The Wiz Live

Xanadu

ANIMATION/ KIDS

Alvin & The Chipmunks: The Road Chip

Archer: Season 6

The Good Dinosaur

Goosebumps

Snow White & The Seven Dwarfs

The Regular Show: The Movie

BOOKS

LITERATURE/ GRAPHIC NOVELS

Color Your Own Deadpool **by Rob Liefeld & Fabian Nicieza** (MARVEL)

Invader Zim **by Jhonen Vasquez** (ONI PRESS)

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The Diary of a Teenage Girl: An Account in Words & Pictures (Revised Edition) **by Phoebe Gloeckner** (NORTH ATLANTIC)

Walking Dead Vol.25: No Turning Back **by Robert Kirkman** (IMAGE)

FILM BOOKS

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From the Third Eye: Evergreen Film Review **by Ed Halter** (SEVEN STORIES PRESS)

Hateful Eight **by Quentin Tarantino** (GRAND CENTRAL PUBLISHING)

Orson Welles's Last Movie: The Making of the Other Side of the Wind **by Josh Karp** (ST. MARTIN'S PRESS)

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Reckless: My Life As A Pretender **by Chrissie Hynde** (DOUBLE DAY)

Rise of David Bowie 1972-1973 **by Mick Rock** (TASCHEN) ***OUT 4/16***

Trouble Boys: True Story of the Replacements **by Bob Mehr** (DE CAPO PRESS)

ESSENTIAL READING

You Are An Acceptable Level of Threat and If You Were Not You Would Know About It **by Banksy** (GINGKO)

Carrie **by Stephen King** (ANCHOR)

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AMOEBA'S FAVORITE DAVID BOWIE ALBUMS

There are few artists who unite music fans like David Bowie does. News of his passing hit us hard at Amoeba, and as we grieved the loss of this immeasurably influential and beloved artist, we shared stories with each other about the first time we heard Bowie, and what his music and persona meant to us each individually. We've compiled anecdotes from some of the Amoeba staff about our favorite Bowie albums.

KAREN

It is nearly impossible to pick a "favorite" Bowie record. He has always been in my life, and each new record would make me stop and listen.

When I first took notice, it was probably the *Hunky Dory* record. I had seen his name and the albums in the record store before: *Space Oddity, The Man Who Sold the World*. I was 10 years old and already haunted record stores almost daily. That record was one in my collection amongst The Jackson 5's *ABC*, Simon & Garfunkel's *Sounds of Silence*, Marvin Gaye's *What's Going On*, Cat Stevens' *Tea for the Tillerman*, Rod Stewart's *Gasoline Alley*, Badfinger's *Straight Up*, The Beatles, Elton John, Aretha, The Who, Velvet Underground. He was part of the wallpaper of images and sounds that I was gobbling up voraciously. Exploring all of it.

But I would have to say *Ziggy Stardust* was the one that got me. I already felt like an outsider. I didn't know yet that we ALL did. And he spoke to that part of us. He gave that unique, creative, brave spirit inside of us a voice. A deep voice. A fearless, shocking, exhilarating, comforting voice.

Ziggy Stardust was the one that broke open my world more than any. Partly it was the time it came out and the age I was when I heard it. We all have those records. And for me, that was the one. At 11 years old, I felt it. It spoke to me. HE spoke to me. And I know that millions of other people over many generations in a million different circumstances felt the exact same way. That was the gift he gave as an artist and a creative spirit. A place to be exactly yourself. To be brave in that visceral primal space. To be who we are.

I ALREADY FELT LIKE AN OUTSIDER.

I DIDN'T KNOW YET THAT WE ALL DID.

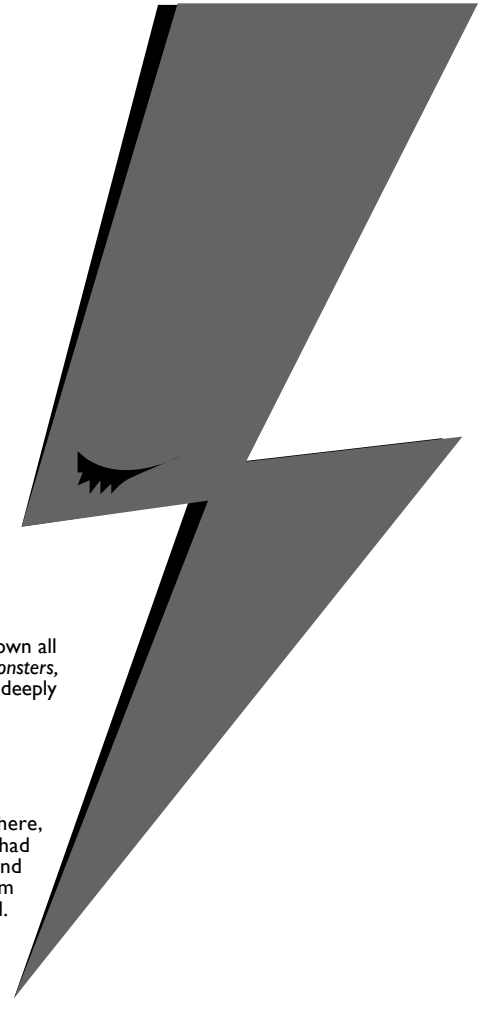
AND HE SPOKE TO THAT PART OF US.

Hunky Dory will forever be a favorite, as is *Station to Station, Scary Monsters, Space Oddity, Low, Let's Dance!* :) And so many more. Already *BLACKSTAR* is amazing, and I can't wait to listen deeply. But *The Rise and Fall of Ziggy Stardust* will forever hold that place in my heart.

MARK B.

SCARY MONSTERS is far and away my favorite Bowie album. It came out during my senior year of high school, and I listened to it until the songs ran unbroken through my head (and still do).

I consider it his strangest, most angular, most daring work, and it put him at the forefront of all the trends that were beginning to emerge that we now refer to as "the '80s." Every other "'80s artist" was trying to catch up to that album for the rest of the decade.



ILENE:

Station to Station. This record did change my life. It was the first time I heard anything like this, and I was just a young teen. With songs like "Station to Station" and "TVC15," this quickly became a lifetime favorite of mine.

It opened me up to Bowie, and now I own all of his catalog. I also really love *Scary Monsters, Low* and *Heathen*. David Bowie, you are deeply missed!

AUDRA

If I'm going to be completely honest here, the first life-changing moment I had with David Bowie was seeing him and his magnificent bulge in the 1986 film *Labyrinth* when I was but 10 years old. Thank Gawd for mid-'80s HBO. I feel comfortable admitting the bulge obsession in a public forum because I know I'm not alone in this experience. Kids across the globe had a lot to think about after that movie. Labyrinth spurred a general and yet vague awareness of Bowie's greatness, assisted by my older sister's record collection. The first Bowie album I spent my own hard-earned allowance on was his 1972 glamtastic masterpiece *The Rise and Fall of Ziggy Stardust* and *The Spiders from Mars*, which was my first exposure to a concept album. For me, it was a mind-blowing experience to realize that there is very little difference between the designations "rock star," "actor" and "fiction author." But then again, Bowie's entire career played with identity in that way.

CAROL:

I had a promo poster for *Aladdin Sane* up on my wall when I was in high school. BUT I would be hard pressed to name a favorite song or album – I loved them all but especially: *Station to Station* for "Golden Years," *Hunky Dory* for "Changes" and "Oh! You Pretty Things," *Low* for "Sound and Vision" *Scary Monsters* pretty much in its entirety, but especially all of side one.

Ziggy Stardust pretty much in its entirety, but I especially loved for "Ziggy Stardust" and "Suffragette City." Diamond Dogs for "Diamond Dogs" and "Rebel Rebel." Lodger for "Red Sails" and "Boys Keep Swinging."

When CDs became the " new" thing, both *ChangesOneBowie* and *ChangesTwoBowie* basically lived in my CD player. I didn't get to see Bowie live until "Let's Dance Tour" – not exactly his most critically acclaimed album, but it was an amazing show. Worth the wait. Two other albums that Bowie was involved with that I played the grooves off of as a teenager were: Iggy Pop's *Lust For Life* and *The Idiot*. Mick Ronson made me want to play guitar, so that was huge.

BRENT

For as long as I can remember, I've had David Bowie in my life. Some of my most fond and early memories are my grandmother playing his records as I sat there wide-eyed, listening to the stories she would tell me on how to play "correct" rock 'n' roll (Bowie was one of her prime examples), and how a performer SHOULD perform.

Raised primarily by her, I never really had a strong influence in my life of a "real" mother or father. Mr. Bowie became a sort of stand-in during the early years. As time went on, and I'm sure due to her influence, all I wanted to do was perform. To be in the spotlight and to not only put on a show, but to put on the best damn show that I could. Like David. She would dress me up and call her friends over to watch me lip sync his music.

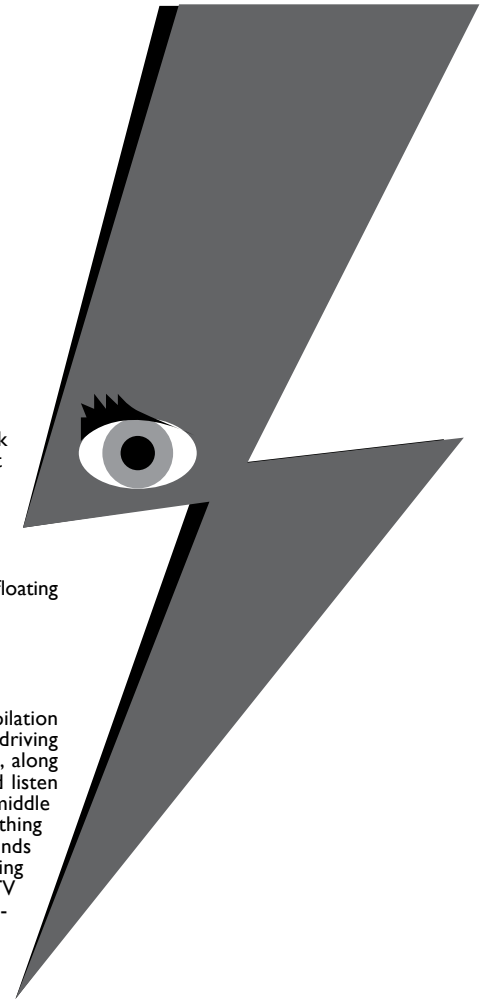
When the '80s and MTV arrived, I was approaching my teenage years. In a time when being gay wasn't nearly (if at all) accepted as it is now, it's something I knew about myself early on. Again, David Bowie was showing me that it was OK to be a "freak" or to push gender boundaries. Later, when artists such as Prince and Madonna would come into my life, I would consider them my personal Holy Trinity, and the ever-growing puzzle of life seemed like it was falling into place.

His entire catalog of work reads to me like a how-to manual and always will. Grandma once asked me what I wanted to be when I grew up, and I replied in a heartbeat: David Bowie.

IRENE

I was about 8 when I first heard "Life On Mars?" on 106.7 KROQ. In my 8-year-old mind, I imagined a lonely man floating into space, traveling to the red planet. His voice put me in a trance, seduced me. When the song was over, they announced the name of the artist… David Bowie.

I grabbed any pocket change I could find — birthday money and a couple dollars from my mom's purse (sorry mom) — and went to my local record store, Yuri's. I told the clerk that I wanted to find the song about "Mars" from David Bowie, he handed me *Hunky Dory*. I went home and straight to my room. I put my headphones on and didn't take them off for maybe three full rotations of the entire album. Still imagining that man floating in space.



BILLY G.

My first Bowie album was the compilation *Changesbowie*. That became the driving soundtrack to my late teenage years, along with my Smiths and Cure best ofs. I'd listen while picking up my brother from middle school or driving around doing nothing with my friends. Bowie for me reminds me of time in which I stopped listening to whatever was on the radio and MTV and sought the classics, stuff that resonated with me and felt more attuned with who I was, or who I wanted to be.

"Heroes" was a radio hit in the late '90s, as covered by The Wallflowers, a band I liked at the time, for the soundtrack to a godawful Godzilla movie. I hadn't heard the Bowie original until I got *Changesbowie*, and that was the song that really blew me away. My friends and I would take turns imitating Bowie's ridiculous (but awesome) cries during that second verse. It wasn't until later that I read *The Perks of Being a Wallflower* and related a little too closely, as the characters were equally touched upon hearing the song for the first time. It's one of those things where you don't even really know what you're hearing, thanks to that otherwordly wall of sound created by Brian Eno's oscillating synths and Robert Fripp's careening guitar feedback. You just know it's something that hits you in the gut and speaks to something deeper about you and, as a teenager, the indescribable things you've yet to experience.

Album-wise, *Ziggy Stardust* was the first one that grabbed me. But I respond most deeply to the "Berlin trilogy" of albums produced by Eno: "Heroes," *Lodger* and, especially, *Low*.

OUR CUSTOMERS

from San Francisco

KAI WADA ROATH

Ambassador of Confusion Hill and Presenter of the Super Shangri-La Show. When I'm not traveling the world looking for monsters of folklore or staying in haunted historic hotels of the old west, I'm listening to weird records and watchin' spooky n' kooky old flicks.

Various Artists – *Magical Melodies, From near and Far...* 7" (GOLDEN RAKE RECORDS)

If one were to hear the enchanting strums of Apollo's lyre on warm spring night while frolicking on the island of Delos, it would sound almost as mystical as the first time you listened to this record. From the tropical island of Tobago in West-Indies, Squeezy, the strolling mistral of Charlotteville, sings a delightful calypso song about his love life's unbeatable plastic competition in "Calypso Dildo." Some people rumor in dark Tenderloin alleys that Il Bacigalupo is none other than Darin Raffaelli, the famed and handsome Italian singer of the Bay Area's Supercharger. In the song "Chicken Toes," Il Bacigalupo sings of his repulsion towards snaggly looking toes, as well as an amazing bathroom bull's eye splash! "I'm Just a Little Bit High" from Christopher Santamaria (of the Party Ice Breakers and Loli and the Chones) sings about...well...being a little bit too high. Is he talking to me? The monkey in the tree?? Last but not least "The Witches on the Hill," sung by Wildman Ronnie Roseman, a swamp ape hunter and sometimes taxi driver from Florida. This haunting song will make you want to sell your soul and ride a vacuum cleaner while listening to mellow Kinks songs. If you like listening to old Dr. Demento records while swigging rum from the bottle, this is a no-brainer to add to your record collection.

Queen of Blood (1966) – Directed by Curtis Harrington

The trailer states, "A deathless witch, that devours men and turns the Milky Way into a Galaxy of Gore!" Umm...Yes please. With an all-star space cast (John Saxon, Dennis Hopper and Basil Rathbone), see what happens when these guys pick up a seductive alien who likes to hypnotize men and suck all their blood. She's got hair like a troll doll's and eyes…ohh..those eyes like the luring emerald eyes that you see from across the bar at 1:44am (whether you be at Club Tee Gee or at the Royal Cuckoo) and you find yourself floating across the room in a trance to see them closer and attempt mating-talk. If you can imagine a Star Trek alien seductress that enjoys watching Herschell Gordon Lewis flicks and that lays eggs, you got yourself a Queen of Blood!

Directed by the same great fella who brought us *Night Tide* (also starring a young drunk Dennis Hopper), *Voyage to the Prehistoric Planet,* and *Whoever Slew Auntie Roo?* (another Roger Corman-Curtis Harrington classic, worthy of watching with 7 cans of frosty cold Hamm's).

The Car (1977) – Directed by Elliot Silverstein

Ever wonder what *Death Race 2000* would have been like if there were no drivers? Have you pondered while eating at Sizzler what would have happened to Herbie the Love Bug if he was possessed by a demon? Well, for starters, Herbie was not a black 1971 Lincoln Continental Mark III coupe with tinted windows, running over marching bands and hitchhikers. Can Chief Deputy Wade (played by James Brolin) defeat this Hail Satan Hotwheels?

For those of you that drank goat's blood for breakfast with black candle light, here's a Satanic bonus: The Church of Satan founder Anton LaVey was the Technical Advisor on the film and the quote in the opening credits was from The Satanic Bible!

In my humble opinion, this movie makes Stephen King's *Christine* look as scary as the Weiner Mobile. Just a great flick to watch on a Sunday afternoon..with your hangover from those 7 Hamm's the night before.

The Guardian (1990) – Directed by William Friedkin

Pro-tip: do not hire a babysitter that worships trees with human sacrifices. Remember the tree in *Evil Dead* or the Tabanga tree monster in the 1957 "cult classic" *From Hell It Came?* Wonder what would happen if Groot from *Guardians of the Galaxy* needed to eat babies to survive? Well, this is what happens when you get Camilla, a Hamadryad (Greek mythological beings that lives in trees) to play peek-a-boo with your new born. Don't give the sitter a tip, grab your chainsaw! And that's just what hubby Phil has to do in the movie.

Any fine cinema with a levitating sexy nanny (Mary Poppins included) is guaranteed to be more entertaining than playing tic-tac-toe with a chicken on a lonely night... only the lonely... know the waaaay I feel tonight.

Three years after this film was released, *Mr. Nanny* with Hulk Hogan would shine on the silver screen to scare parents again from trusting a babysitter. And for those that don't know, this was directed by the same fella who stopped us from eating Anderson's pea soup for a while by making *The Exorcist.* But damn, that's still good pea soup... and don't forget to try their free cheese spread samples!

Twice Told Tales (1963) – Directed by Sidney Salkow

Wanna make your sweetie a dinner and a movie tonight? Try Twice baked potatoes with Twice cooked pork tempeh optional for those who say neigh to Miss Piggy)... and *Twice Told Tales*.

How do you feel about a movie that has Vincent Price in three separate stories? Dr. Heidegger's Experiment, Rappaccini's Daughter, and The House of the Seven Gables. Si, Oui, and Yes!! See Vincent try to score with his best friend's dead wife! See Vincent turn his own daughter into living poison oak, deadly for any suitor to touch. See Vincent try to defy his family's haunted curse! See *Twice Told Tales* by buying it at Amoeba! Truly a "must watch" flick on a rainy night for those who dig classic horror. Let's face it, one can never go wrong with Vincent price.

from Hollywood

ELI EPSTEIN

(Photocall/CAZION)

www.photocallmusic.com

DJ Metatron – *U'll Be The King Of The Stars* (TRAUMPRINZ)

Top proto-rave release from DJ Metatron, aka Traumprinz. Five tracks, each a standout. Wait, is that possible? I guess the whole EP is a standout? Anyhow, "Rave Child" is a favorite, and played often. Thanks to Oliver Bristow for pointing this one out to me.

Alessandro Cortini – *Forse 3* (IMPORTANT RECORDS)

Possibly Los Angeles' most talented electronic musician, Cortini has crafted yet another completely amazing volume of his Forse series, once again using the insanely rare Buchla Music Easel, and a few pedals as his tools. Absolutely essential listening!

Morgan Geist – *Megaprojects One* (ENVIRON)

Morgan always makes it look easy, and we all know it's not. Just enough elements, unique sounds and textures, and room for the listener. All class as per usual with Geist.

Pye Corner Audio – *Prowler* (MORE THAN HUMAN)

I always check for Pye Corner Audio. Amoeba's own Chris Carmena put me on years back with the *Black Mill Tapes Volumes 1 & 2* and I've been hooked ever since. Music to repair your '80s computer to.

Nico Motte – *Life Goes On If You're Lucky* (ANTINOTE)

I would have missed this if it wasn't for Rick Wren in Electronic. Contemporary, but could easily be mistaken for an early '80s italian movie score. Lots of space, slow tempos, waterfalls of synths, and even saxophone. Don't let the sax scare you, focus on the haunting late model Rolls Royce on the cover, and your secret mission.

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Napoleon Cherry – *Walk Alone*
(MUSIC FROM MEMORY)
sad soul in a smog mirage

Toyota – *Concept Model(s) I-V*
(DISCONTINUOUS INNOVATION INC.)
assembly line malfunction rock

James Ferraro – *Skid Row*
(BREAK WORLD)
taste of camel crush in the night

Laraaji – *Unicorns In Paradise*
(LEAVING)
memory: a dose with L & J w/this behind tornado footage

Sophie – *Product* (NUMBERS)
plastic so plastic it's temperfoam

🎬 *The Wolfpack* (2015) – Directed by Crystal Moselle

🎬 *Sicario* (2015)– Directed by Denis Villeneuve

Beat Detectives – *Climate Change* (NOT NOT FUN)
toxic culture crust on the soles of your shelltoes

Harry Pussy – *Harry Pussy*
(SUPERIOR VIADUCT) ®
pure delinquency

Patrick Cowley – *Muscle Up*
(DARK ENTRIES)
flesh flick fantasy worlds

Pierre Bastien – *Blue As Orange* (MORPHINE)
tralfamadorian nyabinghi

Dem Hunger – *Caveman Smack*
(LEAVING)
limited rsd repress. skyflake compressionscapes

AL

🎬 *Ex Machina* (2015) – Directed by Alex Garland

🎬 *Tangerine* (2015) – Directed by Sean S. Baker

🎬 *Straight Outta Compton* (2015) – Directed by F. Gary Gray

🎬 *Minions* (2015) – Directed by Pierre Coffin, Kyle Balda

🎬 *Soaked In Bleach* (2015) – Directed by Benjamin Statler

🎬 *It Follows* (2014) – Directed by David Robert Mitchell

L'Orange & Jeremiah Jae – *The Night Took Us in Like Family* (MELLO MUSIC)

Grimes – *Art Angels* (4AD)

The Weeknd – *Beauty Behind the Madness* (REPUBLIC)

DOUBLE AY

Reggela

Chief Keef – *Bang 3* (FILMON)
"G-L-O G-A-N-G, WE NOT WIT THAT GIVIN' UP, DON'T EXPECT ME TO GIVE U A HUG // BULLETS COMIN' FILL U UP, OREO DOUBLE STUFFED, N**** GET YO FEELINGS HURT"

Future – *DS2* (EPIC)
"CAN\'T CHANGE I WAS GOD GIVEN // TRIED TO MAKE ME A POPSTAR AND THEY MADE A MONSTER"

Goth Money – *Trillionaires*
(BREAK WORLD)
"HUNNID DOLLA BILLS MY POCKETS SING THA BLUES // JESUS CHAIN ON MAH NECK N**** IMA PRAY 4 U"

Young Thug – *Barter 6*
(300/ATLANTIC)
"HUNNID BAND, HUNNID BAND, DROPPED ON THA HEAD OF ANY N**** THAT WANT IT MAN"

Lil Ugly Mane – *Mista Thug Isolation* (HUNDEBISS)
"STANDIN' IN THE RAIN FEELIN' BAD ABOUT, THE MOMMAS LOSIN' JOBS OVER THE ROCKS, THAT I BE PASSIN OUT IN VAST AMOUNTS // AS FAST AS I CAN TRASH AN OUNCE, THE FIRST TO COME THE LAST TO BOUNCE"

Vince Staples – *Summertime '06* (DEF JAM)
"BITCH U THIRSTY PLEASE GRAB A SPRITE // MY CRIPS LURKIN DON'T DIE TONIGHT"

Freddie Gibbs – *Shadow of a Doubt* (ESGN/EMPIRE)
"GOT A HOUSE IN CALIFORNIA AND I FLOODED IT WIT CHOPPAS // MET MY PLUG AND GOT A DUFFLE BAG OF DOPE AT BENIHANAS"

DINA

Always in Need of a Hairbrush

David Bowie – *Blackstar* (SONY)
One of the first albums I ever owned was *Space Oddity*, which my mother bought for me when I was 10. Since then, for 42 years, David Bowie has been part of the soundtrack to my life, I always come back to him and I'm always into listening to him. This record, is, quite simply, extraordinary. A must-have.

Chelsea Wolfe – *Abyss*
(SARGENT HOUSE)
Folk music with a heavy industrial vibe. Her best yet.

Bjork – *Vulnicura Strings*
(ONE LITTLE INDIAN)
The acoustic version of her amazing *Vulnicura* album, her most outstanding work since *Homogenic*. Difficult to listen to, best listened to alone with headphones. You will cry.

Cheatahs – *Mythologies* (WICHITA)
This band is new to me, discovered them by chance, and I'm glad I did. Dream pop, shoe gaze, swirly sonic atmosphere. Most definitely British. I'm bored with My Bloody Valentine; this is my new band in that vein. I'm hoping that they tour the U.S. this year. Check them out, still under the radar.

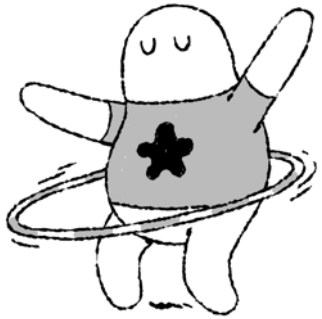
Hunger Makes Me a Modern Girl by Carrie Brownstein
(RIVERHEAD)
My last pick is a book. Easily one of the best rock memoirs, and there have been a slew of them in the last couple of years that have been written by female heavyweights in the music scene. She is accessible, human, flawed, funny and comes across as honest. Even if you aren't a fan of Sleater-Kinney, you will still find this book great, a peep into the Grrrrl scene in the Northwest during that pivotal time. Could not put it down. Seriously, is there anything this woman can't do astonishingly well?

e. LIT

"Hip Hop Guy" label follows me wherever I go ...

Dr. Yen Lo – *Days With Dr. Yen Lo*
(PAVLOV INSTITUTE)
Day 869. I've lost track of the number of times I've played *Days With Dr. Yen Lo* but am beginning to question whether the music has taken a toll on my free will and consciousness. Ka's hypnotic delivery and bleak, crime-driven imagery echo through my mind with terrifying precision, urging me to seek a higher standard of MCing. His voice is a whisper in the back of my thoughts, reminding me of what it means to break free from the conventions of rap music in pursuit of something genuine. Something sinister and unsettling. Preservation's dirty, sample-based music plays like an epic spy film score or perhaps some forgotten Blacksploitation soundtrack, giving Ka's words life and clouding my brain with its atmospheric detail. There are no drums to ground me, no breakbeats to cement my grip on reality. There is only the music and Ka's cold voice, leading me onward. It is apparent now that *Days With Dr. Yen Lo* has taken its toll. I have no choice but to obey. To destroy the competition. To herald *Days With Dr. Yen Lo* as the best hip hop album of 2015.

B. Dolan – *Kill the Wolf*
(STRANGE FAMOUS)
Dolan's latest offering takes the aggressive artistry of 2010's *Fallen House, Sunken City* and molds it into something that's easier to swallow but every bit as bold. Conceptual lyricism and no-nonsense rap bars are the name of the game here, along with a grungy rock aesthetic similar to P.O.S. Dolan's sharp lyrics shine on songs like "Graffiti Busters," on which he raps from the perspective of a disgruntled graffiti buffer while cleverly paying homage to the art. "Rats Get Fat" tells a simple but effective allegorical tale of what happens to those who abuse positions of power, while "Who Killed Russell Jones?" examines the potential parties responsible for Ol' Dirty Bastard's death and touches upon deeper issues facing the hip hop music industry as a whole. The album's killer production is handled largely by B. Dolan himself, with guest offerings from Cecil Otter, Alias and Buddy Peace further beefing up the project's visionary sound. Amidst the herd of recent indie rap releases, *Kill the Wolf* is ahead of the pack.



White Boiz – *Neighborhood Wonderful* (STONES THROW)
One of the biggest surprises of last year, hands down. This collab between Krondon (Strong Arm Steady) and Shafiq Husayn (Sa-Ra) is some of the most soulful and organic hip hop to emerge in 2015. The universe that Shafiq has crafted on this album exists in a space similar to Madlib or J Dilla, with a very dusty and off-kilter sound that pairs erratic funk breaks with deep soul samples and live instrumentation. Krondon's thick voice works wonders over Shafiq's original sound, with an unusual delivery that switches between smooth, half-spoken confessionals and aggressive chopping. His lyrics are focused around issues of race and religion in the neighborhood struggle, and the album feels like a loose dialogue that plays out as a cohesive thematic whole. As someone who's never been a big fan of Strong Arm Steady's output, I was very impressed by the sound of this project and think that it lets Krondon shine in bold new ways. Trumps Knxwledge's *Hud Dreems* as my favorite Stones Throw release of 2015.

Bleubird – *Lauderdale*
(FAKE FOUR INC.)
Bleubird is one of those rappers who takes on a whole new dimension the first time you meet him in person. He's the charismatic oddball at the heart of every animated conversation. The outcast that draws a circle of people wherever he drifts. His left-leaning tendencies tend to shine on his rather baffling creative discography, which ranges from incendiary political rap bangers to quiet indie pop folk. His fifth full-length solo album, *Lauderdale*, takes everything you know about Bleubird and turns it on its head, presenting a glammed-out club banger of an album that would make Alien from Spring Breakers feel proud. This is some Florida roots music right here, with a subwoofer-friendly selection of beats from Mister Belvedere that'll leave you with a sticky layer of sweat and a sudden urge to consume cocktails with palm

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trees in them. Far from a gimmick, Bleubird goes in super hard over these bass-heavy bangers, sounding more at home with his rapping than ever and losing none of his lyrical flair in the process. It's hard to figure out who the hell Bleubird is making this album for, and that's ultimately part of the appeal. Genuine rap music.

Moon & Pollution – *The Box Borealis* (F I X)

Gorgeous and haunting music from this Minnesota duo consisting of singer Molly Dean and criminally slept-on producer Graham O'Brien. I've spoken highly of Graham O'Brien in past reviews for his work with No Bird Sing, who continue to put out some of the most moving and atmospheric hip hop albums you're likely to hear anywhere. *The Box Borealis* finds Graham in full-on dream pop mode, with Molly Dean's lovely vocals floating dreamily over his flawless production. Listening to her ethereal and understated singing over such densely layered beats is a trip straight into the most sensitive regions of the soul. Therapeutic rainy day music. This album is issued by a Minnesota label/collective known as F I X, who also helped put out new albums from Mixed Blood Majority and Kill the Vultures in 2015, both of which are essential hip hop listening. I'm excited to see how this collective evolves in 2016 and am eager to hear what Graham O'Brien has in store for us next.

Tip:
My fave Black Star is the one with Mos Def & Talib Kweli.

FELIX

Shostakovich – *Symphony No. 10 / Passacaglia (from Lady Macbeth of Mtsensk)*

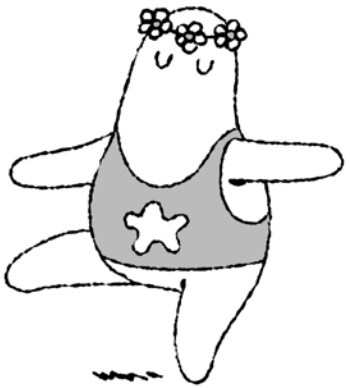
(DEUTSCHE GRAMMOPHON)
Featuring: Andris Nelsons / Boston Symphony Orchestra

All lovers of classical music should focus their ears on this spectacular release. Here we have Deutsche Grammophon's first installment of their series entitled "Under Stalin's Shadow," which will showcase works (specifically symphonies) by Shostakovich written in (and more importantly, UNDER) the later years of Joseph Stalin's dictatorship of the Soviet Union. And it's all performed by the Boston Symphony Orchestra under the newly appointed director Andris Nelsons. In this release, both the "Passacaglia" and "Symphony No. 10" echo the darkness felt throughout Stalin's coercive leadership. Historically this is certainly no mystery to most of us, but by offering just a glimpse of what it must have FELT like to live under such intense repression, this release succeeds tremendously and is (more importantly) enjoyable at the same time. Somewhat similar to watching an insightful yet intriguing documentary of Soviet repression, both of these performances by Nelsons and the Boston Symphony Orchestra clearly etch such a fantastic landscape of what that bleakness truly must have been like to the perceptible eyes of Shostakovich. They are played with such clarion sharpness. One just needs to turn the volume up; way up, only because the details that Andris Nelsons (the 37-year-old Latvian in his first recording with the BSO) conjures from his orchestra are immeasurable as well as fantastical. This probably does not need to be stated, but if any of you are too tender in heart to be jolted out of your need for homely pleasantness, then this is not for you. Russian music like this requires a valiant yet adventurous spirit. But if you are still experimenting with music, then I must command you to go ahead and take the plunge. I guarantee you will be richly rewarded.

Ludwig van Beethoven – *The Complete Piano Sonatas*

(PENTATONE)
Featuring: Mari Kodama

Did you know that there have ONLY been four women (despite all the great female pianists in the past as well as the ones presently thriving today) who have ever recorded all of Beethoven's 32 piano sonatas? This was certainly a surprise to me. Aside from this astounding release on the Pentatone label from Japanese pianist Mari Kodama, I can only find two others: Annie Fischer from Hungary (I believe sometime in the '70s) and Tatiana Nikolayeva from Russia, in the '80s. Who is the missing link here? Could it be the Canadian Angela Hewitt? Presently, I'm not entirely sure if it is Ms. Hewitt. Regardless of who that person might be, I'm thoroughly delighted that I stumbled upon this beautiful SACD/Hybrid box set of Mari Kodama playing all 32 of Beethoven's piano sonatas. Ms. Kodama began her journey back in 2003 and recently finalized her quest in 2014. Besides the recording quality (which is to die for; believe me when I say this!) her playing is such a delight to hear and experience. Each note is forthright, with a palpable weight, yet played with such finesse. I hear a pearly white tone with a rotundity that is thoroughly engaging. There is no showing off here. Kodama is deeply committed to Beethoven's demands. I'm happy I waited and sold my Wilhelm Kempff box of Beethoven's sonatas (who actually bored me) so as to reap the benefits of this recent purchase. 2015 provided me ample opportunity to hear a great deal of Beethoven piano sonatas because I also purchased Maurizio Pollini's version (released just after Kodama's set). Sheryl from the San Francisco store is correct in picking Pollini's release in our last issue of "Music We Like," yet I believe the only drawback I felt in not picking his set was that it was too intimidating. Pollini is scary good, and whenever I listened to him, I kept thinking, "How on earth can a human being actually play like that?!" In other words, my attention was distracted by his "acrobatics" and what seemed like swagger, yet the simple fact of the matter is that he's just really a great pianist. If any of you have not yet delved into the wonderful world of listening to all Beethoven's 32 piano sonatas (a requirement for ANY music lover), I believe Mari Kodama's set is a perfect place to start. Do not start with Pollini because that would be a mistake. For those who have heard multiple pianists perform these masterpieces, I would highly recommend adding Pollini to your collection. Novices, on the other hand, should not hesitate to purchase this beauty of a performance instead. Not only is Kodama's playing on par with the best pianists out on the market today, but it's most definitely some of the finest audio you'll ever hear. And it's in surround sound! Why care about a solo instrumental performance recorded in 5.1 surround? Simply because the acoustics will be more present/instant, as the sound from all five speakers is concentrated right in front of your own nose. But having five speakers should not be a requirement even for this release. Ms. Kodama is just a very great interpreter of Beethoven's music. Her tempo is a bit more deliberate than others yet not without an integral rhythm that never departs from the sheer clarity of Beethoven's ideas. Buy this from Amoeba before it goes out of print!



Richard Wagner – *Der Ring Des Nibelungen* (UNIVERSAL)
Featuring: Solti / Vienna Philharmonic Orchestra / Flagstad / London / Svanholm / Neidlinger / Nilsson / Crespin / Ludwig / King / Hotter / Frick / Windgassen / Stolze / Sutherland / Watson / Fischer-Dieskau
(Blu-Ray Pure Audio Disc) This set has been well known and cherished for many many years, so it's no surprise to anyone who knows Wagner's Ring Cycle that this Solti set is the one to hear. On this recording, we have the "Ring" divided into four dramas: 1. "Rheingold," recorded in 1958 (two hours, 23 minutes) 2. "Walkure," recorded in 1963 (three hours, 54 minutes) 3. "Siegfried," recorded in 1962 (three hours, 45 minutes) and finally 4. "Gotterdammerung," recorded in 1964 (four hours, 25 minutes), all performed by the Vienna Philharmonic and conducted by George Solti. So yes, we as Wagner enthusiasts (enthusiasts of his music!) are well aware that it takes more than 14 hours to complete the "Ring," and yes, AGAIN, we are well aware of how GREAT these particular recordings are. So why bother for such an open-and-shut recommendation? For the simple fact that ALL of these recordings are now available on only ONE disc (Blu-ray player is required)!!! One frigging disc! And the performances sound MUCH, MUCH better than ever before. Included is a German-English libretto in a sturdy hardbound book. I could have easily included this recommendation in our previous Fall/Winter "Music We Like" edition, but 14 hours is quite an investment of one's personal time. So believe me when I say that for not only convenience sake but quality as well, I must recommend this release as one of my favorites of 2015.

🎼 *Giuseppe Verdi – Macbeth* (2015) – Directed by Adrian Noble
Featuring: Fabio Luisi / Anna Netrebko / Zeljko Lucic / Rene Pape / Joseph Calleja / The Metropolitan Opera, Orchestra and Chorus
About a generation ago, it was never questioned how a female opera performer appeared to the public on stage as long as her voice was in tip-top shape. When the 1990s arrived and opera DVDs became more popular, this attitude of appearances began to change. Suddenly in 2004, the opera world erupted when Deborah Voigt, arguably one of the greatest living dramatic sopranos of our time, was fired from the role of Strauss' Ariadne auf Naxos by the casting director of the Royal Opera House because she couldn't be fitted into one of the costumes. At the time, Miss Voigt weighed 350 pounds. You can imagine the amount of criticism that Convent Gardens received after the time of the firing. So, after undergoing gastric bypass surgery, Deborah Voigt lost nearly half her weight, and her singing has remained as strong and vibrant as ever. Her autobiography is titled "Call Me Debbie: True Confessions of a Down-to-Earth Diva." I bring this opera singer's transformation to your attention for the simple reason that the Russian opera star Anna Netrebko, unarguably the most famous soprano singer living today, also has undergone a transformation, although perhaps not as dramatic as what Miss Voigt had experienced. To give you a brief example, back in 2006, I purchased Verdi's "La Traviata," with Netrebko singing the starring role of Violetta. Notwithstanding Violetta being a much different role to sing than Lady Macbeth, to my ears (and eyes), Netrebko's singing was one of the worse performances of Violetta I've ever witnessed. No question Anna was (is) gorgeous to look at with her svelte physique and dashing eyes, but her acting seemed contrived, and her voice was weak on the bottom, small and contained with a narrow, silvery tone — a delivery fit for coquettish roles. (Her voice fit the part of Adina in Donizetti's "L'elisir d'amore" back in '07.) Now, nearly a decade later in this fabulous live MET production of Verdi's "Macbeth," we have a transformed Anna Netrebko singing the demanding role of Lady Macbeth (seemingly a far cry from Anna's comfort zone). Netrebko has put on a good number of pounds (she had room to spare) and not only looks better, but her voice and acting are exceptional. In my mind, Anna Netrebko has reconstructed herself into one of the most intriguing dramatic sopranos living today. The role of Lady Macbeth is quite demanding for a soprano inasmuch as it requires a firm and strong bottom as well as the ability to soar to elongated heights. In this production, one can easily see that Anna Netrebko knocks it out of the park, as the old cliche goes. Certainly this production, smartly directed by Adrian Noble (former artistic director of the Royal Shakespeare Company), compliments Lady Macbeth's role with an all-star cast of strong and impassioned male singers. Serbian baritone Zeljko Lucic (starring as Macbeth) sings with a rousing fervency yet has a mad charm about him and seems the type to be forever at the mercy of his high-maintenance mate (more pussy-whipped than henpecked). The German bass singer Rene Pape as Banquo appropriately compliments the role with true backbone and firmness. And the Maltese tenor Joseph Calleja is engaging in his role as Macduff, who finally ends Macbeth's frenzied life by stabbing him at the end of their dueling battle. The scenery of the entire opera is VERY dark, with semi-modern attire, but nothing sticks out that might distract the viewer's attention. The Italian conductor Fabio Luisi along with the MET Orchestra & Chorus exudes a dynamic sound with an intensity appropriate to how a Shakespeare tragedy should feel. Both the orchestral and vocal writing are designed to have the listener feel some terror. This production succeeds in doing just that. But again, it's the powerful voice and performance of Anna Netrebko as Lady Macbeth oozing with both evil and lustful desire that won me over. Here (as well as in her previous CD release of "Verdi" back in 2013) we have a transformed Anna who is better than ever. The clincher in this "Macbeth" DVD is that you can actually SEE her perform in front of a live audience. In this case, seeing is believing.

GAIL

Patrick Cowley – *Muscle Up* (DARK ENTRIES)

Gloria Ann Taylor – *Love is a Hurtin' Thing* (UBIQUITY)

Various Artists – *Reaching Out (Chess Records at Fame Studios)* (ACE)

Bob Dylan – *The Best of the Cutting Edge 1965-1966* (SONY)

Johnny Thunders – *Daddy Rollin' Stone EP* 10" (REMARQUABLE)

ISIAh

Mestis – *Polysemy* (SUMERIAN)

Oneohtrix Point Never – *Garden of Delete* (WARP)

Tortoise – *The Catastrophist* (THRILL JOCKEY)

Jesu/Sun Kil Moon – *Jesu/Sun Kil Moon* (CALDO VERDE)

Lou Barlow – *Brace The Wave* (JOYFUL NOISE)

Battles – *La Di Da Di* (WARP)

JAKOB BATTICK

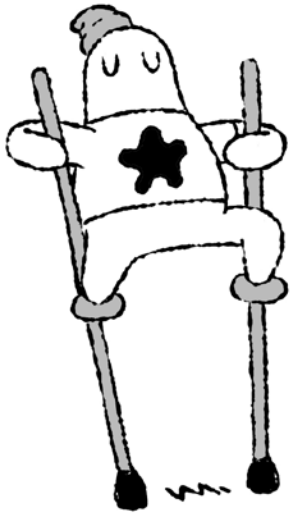
Herbcraft – *Wot Oz* (WOODSIST)
M. Lajoie and company turn in another brain-scorcher, further challenging today's tame, nostalgia-ridden definition of "psychedelia." Where the 'craft used to sound like a gaggle of lost Mansonites, somehow frozen in time at a desert love-in soundtracked by Amon Düül II outtakes, they've turned over several new leaves here. From rotten Royal Trux-style guitar-skree worship to African desert blues, breakbeat futurism and good ol' fashioned wah-soaked madness, there isn't much in the way of disorienting, mind-altering sound that doesn't find a home on this record.

The Brian Jonestown Massacre – *Mini Album Thingy Wingy* (A)
I was pleasantly surprised by how good this is. Even after 25-plus years of performing under the BJM moniker, Anton and company can still make records that buck expectation. Opener "Pish" is a heady, swirling slice of lurching heaven. The gang even turns in a delectably ragged rendition of my all-time favorite 13th Floor Elevators tune, "Dust."

Dillinger Verses Trinity – *Clash*
(BURNING SOUNDS)
One of the greatest toasting albums ever and long since out of print on both CD and LP, now newly reissued by the London-based Burning Sounds label. Dillinger and Trinity trade verses with rapid-fire rhythmic intensity and a swagger so icy cool it's terrifying. The production is dusty, dark and heavy, and the whole record sounds like it's been caked in a hundred years of island dust. "Rizla Skank," in particular, is just the gnarliest.

Various Artists – *Dust On The Nettles: A Journey Through The British Underground Folk Scene 1967-72* (GRAPEFRUIT)
An invaluable three-disc collection of English folk and folk-rock from the late '60s and early '70s, from the pastoral and shining to the shadowed and nightmarish side of things. It's telling that the compilers have lovingly placed true outsiders like Comus, Bill Fay and Vashti Bunyan alongside tried and trued heroes of the genre like Pentangle and Fairport Convention. This is one of those box sets that just keeps on giving.

The Amphibious Man – *Witch Hips* (SEAGREEN)
Scuzzed-out garage worship from Hartford, Conn. "Witch Hips" sounds like Joe Meek, The Black Lips and Electric Wizard all had a baby. Horror-obsessed, full of strange, windy sounds and cloaked in warm, cavernous spring reverb. These guys can turn any basement into a total freakshow in about three or four grimy minutes.



JIM NASTIC

The Buzzcocks – *Another Music in a Different Kitchen*
(PARLOPHONE)

The Masters Apprentices – *Undecided / Wars, or Hands of Time 7"* (UGLY POP)

X – *Aspirations* (UGLY POP)

CONDITION – *Actual Hell*
(IRON LUNG)
Last Chaos – *Only Fit for Ghosts* (SPHC)

The Fall – *Wise Ol' Man 12"*
(CHERRY RED)

JOJO KJØKKEN

mon heeg

Black Cilice – *Mysteries*
(IRON BONEHEAD)
It left impressions and scratch marks down the alcove

Broken English Club – *Suburban Hunting* (CITITRAX)
vacant prayer space "Violence and Divinity" out of BEC & SS being No. 1

The Body & Krieg – *The Body & Krieg* (AT A LOSS)
celebrate your shame

Akitsa – *Grands Tyrans*
(HOSPITAL)
unveiled and flawless. sanitize those not conditioned to agitation - C.D.

Consumer Electronics – *Dollhouse Songs* (HARBINGER)
planet needed The Push

Iron Fist Of The Sun – *We Can Yield Our Own Footsteps* (COLD SPRING)
the only thought is his

Alessandro Cortini – *Risveglio*
(HOSPITAL)
somnolent nitpicking moaners quit moaning. please

Patrick Cowley – *Muscle Up*
(DARK ENTRIES)
so deep deep inside me

JK Flesh – *Nothing Is Free*
(AVALANCHE)
silver nail pleasure offering

Tip:
do nothing

KENT

Call Me Fluffy.

Jacques Lejeune – *Early Works 1969-1970* (ROBOT)
Jacques Lejeune is a master of Musique Concrete. Highly involved and evolved with the INA-GRM group in France and maybe the most compositional composer of that group. Robot put out a fantastic three-CD set in 2013, and this LP is a great companion. Hopefully awareness of this great talent will spread to followers of such composers as Bernard Parmegiani, Michel Chion and Francois Bayle.

Eleh / Tara Jane O'Neil – *Circle Four: 100 Gongs For Arieto/Medussa Smack* (IMPORTANT)
Deep gongs on side one and floaty moving tones on side two. This is a split LP between Eleh and Tara Jane O'Neil, celebrating 100 years of Harry Bertoia. Some copies on gold vinyl but mostly on black vinyl.

Morton Feldman – *Clarinet And String Quartet* (SALTERN)
A later piece in Feldman's career. Beautiful and entrancing. Oversized cover. Submerge yourself into the world of Morty. He will not disappoint.

Andrew Liles – *Life Is An Empty Place* (NORTON NORTH)
Andrew Liles has been pouring out albums like a crazy man lately. This record is particularly

Delicious

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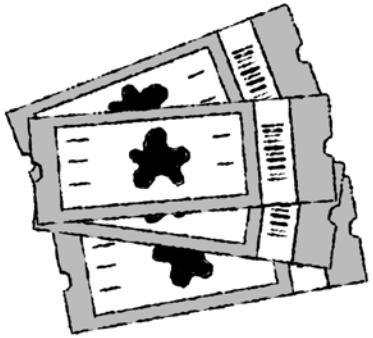


somber and mature compared with some of his recent "Monster" series offerings. Available on gold and black vinyl.

Nurse With Wound / Graham Bowers – *Mutation... The Lunatics Are Running the Asylum...* (RED WHARF)

This is the fourth collaboration between Steven Stapleton and Graham Bowers and probably their best. Somehow Bowers adds a deepness and seriousness to the Nurse With Wound sound without making it all heavy.

Always For Pleasure (2014) – Directed by Les Blank

I know this came out a while ago, but it's a compilation on Criterion that everyone should own or watch at some point in their life. The joy of what is good in the world is celebrated in every one of these 15 films. This box set presents wonderful films from 1968-1995 including "Spend It All" & "Garlic Is As Good As Ten Mothers". If you're not uplifted by this set, there is no hope.

MAC

I listen to both kinds of music.
Power and violence.

CONDITION – *Actual Hell* 12"

(IRON LUNG)

Los Angeles based CONDITION plays a blistering style of punk combining elements of early '80s Southern Calif. hardcore and Scandinavian crust. Featuring ex-members of RAW NERVES, TRASH TALK and EFLUXUS, CONDITION is the perfect soundtrack to fighting the world.

Swingin' Utters – *The Sounds Wrong EP* 10" (FAT WRECK CHORDS)

I've never been a huge fan of Swingin' Utters. They're good at what they do, but what they do never really blew me away, with the notable exception of this EP. Originally released in 1995 on IFA Records, this is the first time these songs have been available on vinyl. As far as I'm concerned, this was SWINGIN' UTTERS in their prime.

Baroness – *Purple* (RELAPSE)

I've been pretty happy with BARONESS' output since their inception, but their previous effort back in 2012, *Yellow & Green*, left me pretty underwhelmed. It wasn't bad, it just wasn't great. So it was with some hesitation that I picked up *Purple* when it came out, but I'm glad I did. *Purple* completely makes up for any grievances I had with its predecessor. Ten tracks of heavy progressive Southern metal to sip sweat tea on the porch to.

Torso – *Sono Pronta A Morire*

(AGIPUNK)

DISCHARGE meets YOUTH OF TODAY meets being bludgeoned with a chain. Ex-members of PUNCH, NEO CONS and RITUAL CONTROL make up TORSO, the straight-edge, D-beat powerhouse coming straight outta Oakland, Calif. Perfect for listening to while you're flipping over cop cars or punching your bedroom walls till your knuckles bleed.

Cave State – *Manferior* 7"

(SIX WEEKS)

Second EP from Los Angeles powerviolence troubadours CAVE STATE. Continuing the proud tradition of bands like CROSSED OUT, DESPISE YOU and SPAZZ, these guys have positioned themselves near the top of the heap of new young powerviolence acts that have popped up over the last few years.

Jimmy Eat World – *Bleed American* (INTERSCOPE)

Just when everyone thought JIMMY EAT WORLD's star had fizzled out with the end of the '90s, BAM!! they release this, their 2001 magnum opus. Expertly crafted and performed pop-rock songs dealing with themes of love, loss and elation. This record is all killer and no filler. There's not a single bad track on here. Personal favorites include "A Praise Chorus," "Hear You Me" and "Authority Song." Now that this record has been repressed on vinyl, you won't have to drop $100 for an original copy.

Youth Brigade (DC) – *First Demo Summer '81* 7"

(DISCHORD)

Not to be confused with the inferior, if not more prolific, band from Los Angeles by the same name, YOUTH BRIGADE from Washington, D.C., was started by Dischord Records co-founder and former TEEN IDOLS singer Nathan Strejcek. This EP is a reissue of their 1981 demos, but for a band whose entire discography consists of a single 7" that goes for about $500, I'll take whatever I can get!

Lindi Ortega – *Faded Gloryville*

(LAST GANG)

Until I heard this record, I was not aware of LINDI ORTEGA. Unbeknownst to me, this was her fourth LP since 2011. Straight outta Toronto, LINDI ORTEGA brings a sweet and sultry feel to her country songs. While her voice has been compared to DOLLY PARTON with a darker edge, I get more of a subdued Patsy Cline, but definitely with a dark edge. Looking forward to future releases.

Concealed Blade – *Demo* 7"

(BEACH IMPEDIMENT)

A side project of HOUNDS OF HATE, CONCEALED BLADE is frantic American hardcore in the vein of NEGATIVE APPROACH or SS DECONTROL. This is only their demo tape on 7" and, as far as I know, their only recording. I have no idea if they're even still a band, but I hope they are. I'd love to hear more from these guys.

High On Fire – *Luminiferous* (E1)

What more needs to be said about HIGH ON FIRE? They have been and will eternally rule as the undisputed kings of stoner-thrash.

Tip:
Motorhead.

MARK DeVITO

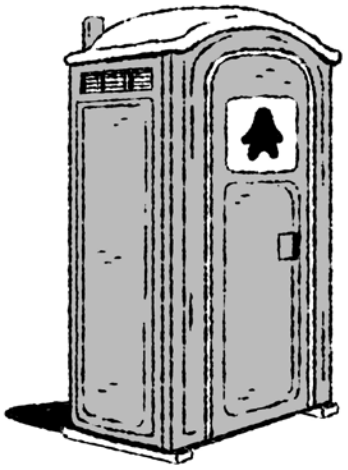
Sacri Monti – *Sacri Monti*

(TEE PEE)

From out of the eerie green mist that swirls around your ankles, as you tread lightly through the old graveyard on the hill, a loud church bell "klongs" abruptly, sending shivers down your spine. The faint howl of a wolf seemingly is getting closer, haunts your every step, but something is drawing you closer to that vine-covered marble mausoleum at the back of the grave site, under that black tree with the leaves that drip fear. Suddenly you turn as a bat flaps too close to your cheek, only to be faced with ... oh, it's only Black Sabbath, apparently your credit card was declined when you tried to purchase reunion No. 12 concert tickets. No worries, man, Sacri Monti will scare the living poop outta ya with their hauntingly Sabs-like riffology and moody toons. Really, these guys nail that sound without a hint of irony or whiff of copyright infringement. Boo! Enjoy.

Withnail & I (1987) – Directed by Bruce Robinson

Lovers of Monty Python, Spike Mulligan and the Goodies, rejoice. This lofty romp of drug-addled bohemian, trench-wearing, three-day-old cigarette-butt-smoking pair of out-of-work Londoners (struggling actors) duck and dodge their way through life, doing all they can to avoid work by looking for it. Brilliant from beginning to end, a steady stream of the most outrageous yet oddly familiar characters make you grab your gut in agony with laughter throughout the entire film. Classic one-liners will find their way into the occasional conversation and make you the life of the party from now on. This cult classic is, without fail (no pun intended), a mastery of chaotic directing, which by Robinson's own admission was his first attempt at direction, and he feared from the very start that he had no idea what he was doing. But fear not; through the chaos, this beautiful film blossoms into a drunken, pill-popping, wellies-in-the-mud laugh riot. Richard E. Grant and Ralph Brown will become the living embodiment of your first college roommate and, perhaps, frighten the living crap out of you. Enjoy!



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Beach House – *Depression Cherry*
(SUB POP)
I dig this one more than the other one, *Thank Your Lucky Stars*. Some lush tunes and groovy ethereal sounds to drift off to any time of day. Dream pop, indeed.

Joshua Abrams – *Magnetoception* (EREMITE)
A worldly, jazzy, trance-inducing album of great depth. Interesting textures such as celeste, bells, harmonium and autoharp create unusual background patterns and drones, while wandering plucked sting instruments (guimbri, contrabass) played by Abrams weave around percussion accompaniment by Hamid Drake and guitar by Jeff Parker. Sublime!

Bitchin' Bajas – *Transporteur*
(HANDS IN THE DARK)
Another excellent release from this Chicago outfit, mining a world of synths and guitar interplay that ends up sounding like some sort of futuristic fusion between classic Krautrock, techno, Afrobeat, film soundtrack music and Qawwali. So good!

Deradoorian – *The Expanding Flower Planet*
(ANTICON)
This wonderful album is the assured debut full-length from Angel Deradoorian, formerly of Dirty Projectors. Her lovely, multilayered vocals are the main focus here, floating above and around these crafty compositions, which are built around her fluid playing on bass, guitar and keys. With some truly groovy rhythms holding things down in places, these progressive and eclectic tunes reflect a wide spectrum of influences and take you to a number of different zones. Highly recommended!

En – *City of Brides*
(STUDENTS OF DECAY)
Another fine album from this duo of experimental ambient electronic magicians from the Bay Area. This time, they spread out over a double LP, letting their blissful organic textures wash over you for just under an hour, creating an immersive audio environment which leaves you feeling both relaxed and energized. Top notch!

Los Gaiteros del San Jacinto – *Dub de Gaita Volumes II & III*
(KHALIPHONIC)
A fascinating double LP of postmodern fusion of Colombian Gaita music and groovy dub reggae. This is basically a Colombian group playing traditional folkloric music with lots of percussion, bass and flutes. But with mixing and production by Adrian Sherwood of On-U Sound, this one gets heavy in a dubby way while still sounding utterly unique!

Chuck Johnson – *Blood Moon Boulder* (SCISSOR TAIL)
Gifted with prodigious technique and a unique compositional mind, guitarist Chuck Johnson crafts another album of finely nuanced pieces. Branching out this time to include baritone acoustic lap steel, pedal steel and electronics, along with both electric and acoustic guitars, along with some lovely violin from Marielle Jakobsons on one track, the rewards are evident. This is a diverse and moving set of songs that transcends the "fingerstyle guitar" genre with grace and is easily his finest and most eclectic work to date.

John Lemke – *Nomad Frequencies* (DENOVALI)
The second album from this U.K. sound design wizard finds him mining similar terrain to his excellent debut... deep, dark, mostly downtempo ambient electronic epics that could easily be the soundtrack to some futuristic interplanetary IMAX journey. His attention to detail is exquisite, each element subtly and properly placed in the mix, every track unfolding in a very natural and perfect way. The album as a whole incorporates many different stylistic elements while still feeling like the unified vision of a masterful producer, one who obviously values the ability of an album to take the listener somewhere transcendent and beautiful. Fantastic!

Erik Luebs – *Absolute Presence*
(PROJECT MOONCIRCLE)
Propulsive house and techno rhythms pulsate, sinewy melodic keys float and swirl. Arms and legs will be inclined to move when hearing this, but brains can move just as far and just as fast to these sounds, too. Dance music for your body or your mind.

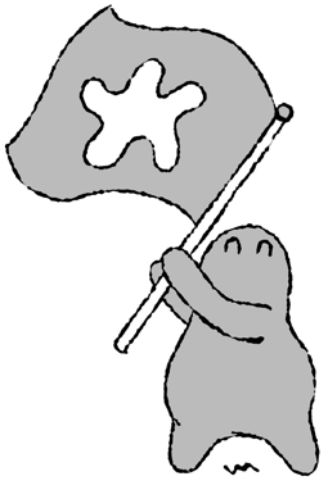
Midday Veil – *This Wilderness*
(BEYOND BEYOND IS BEYOND)
Midday Veil keep on growing, devouring an ever-greater set of influences and making them their own. This time around, they take the cosmic, synth-heavy psychedelic rock of their previous records into another dimension by adding a touch of funk and even a bit of Moroder-style disco on one track. This is their first record not on their own label, and it feels like a big leap for them musically and hopefully exposure-wise, too. The production and engineering (by Randall Dunn) is fantastic, and the album even features guest keys from Parliament/Funkadelic legend Bernie Worrell! The band is excellent live, too... I highly recommend going to see them play if you get the chance.

Abul Mogard – *Circular Forms*
(ECSTATIC)
An album of elegant and stately synthesizer works from this mysterious artist, who is supposedly a retired steel factory worker from Serbia. Whether or not you believe the backstory, these pieces are immersive, gorgeous and haunting. Easily one of the most instantly remarkable works I've heard this year and one that also rewards repeat listens. Deeply affecting and simply beautiful.

Duane Pitre – *Bayou Electric*
(IMPORTANT)
A stately and triumphant drone infused with field recordings of a hot Louisiana night. The cicadas chirp along in their own natural rhythms, blending into the warm, enchanting thrum of synthesizers and sine tones, along with amplified violin, viola and cello. Simple and understated, yet profound.

Aphex Twin – *Computer Controlled Acoustic Instruments pt2* (WARP)
A funky clatter of percussive weirdness that I might actually like better than almost any other Aphex Twin album. The EP length is probably just right for a record of this kind of material. Would be cool if he made more of this sort of stuff eventually, but who know when or what will come next from this mysterious fellow. Best to just enjoy it while we can ...

Moritz Von Oswald Trio – *Sounding Lines* (HONEST JON'S)
Vladislav Delay used to play electronic percussion in this super group of electronic explorers, and their previous albums are all interesting studies in groove-based repetition that managed to sound both classic and futuristic at the same time. Here, Delay is replaced by Afrobeat legend Tony Allen on trap set, to striking effect. His sinewy, earthy rhythms are the perfect addition to Von Oswald's and Max Loderbauer's more robotic electronics, helping to flesh things out into a full-bodied yet controlled funk. It's great to hear him still playing this way at age 75 and in such a cool, modern context, too!



X.Y.R. – *El Dorado*
(ILLUMINATED PATHS)
A seriously sensuous concept album that really takes you to a faraway land — the mythical and mystical legendary lost city of gold, El Dorado — this one comes very highly recommended for all your inner mind-traveling needs. Did I mention he's from Russia? It's true. He's also got an excellent newish tape on reputable L.A. imprint Not Not Fun.

VARIOUS CASSETTE RELEASES

In addition to the X.Y.R. tapes I mentioned elsewhere, there were so many other great tapes this year! Here are some of my favorites... check them out!

Channelers – *They Are Cloaked in Stars and Rivers* (INNER ISLANDS)

Water Bureau – *Water Bureau*
(SACRED PHRASES)

Inner Travels – *Phases of a Forest Moon* (OTHERWORLDLY MYSTICS)

Contact Cult – *Hylozoist*
(TRANSLINGUISTIC OTHER)

Panabrite – *Disintegrating Landscape* (IMMUNE)

Stag Hare – *Tapestry Box*
(INNER ISLANDS)

Sunmoonstar – *Ibid*
(TWIN SPRINGS TAPES)

Kyle Landstra – *Unshared Properties Vol I-IV* (SACRED PHRASES)

Guenter Schlienz – *Live Tape*
(BRANCH TAPES)

Braeyden Jae – *Turnings*
(INNER ISLANDS)

Sarah Davachi – *Qualities of Bodies Permanent*
(CONSTELLATION TATSU)

H Takahashi – *Sea Meditation*
(ENTERTAINMENT SYSTEMS)

Scott Tuma – *Eyrie* (IMMUNE)

Antl'rd – *Clouding Indefinitely*
(INNER ISLANDS)

Tip:
Support your local bands, labels and record stores. Build community, make friends and share your gifts with the world. Also, do your part to help keep huge corporations and corrupt governments from ruining the Earth. We've only got one home... and please, don't be apathetic when it comes to politics. Get out there and VOTE!

MICHAEL MONTALTO

Them – *The Complete Them 1964-1967* (SONY)

The 5 Royales – *The Complete Singles 1952-1962* (REAL GONE)

The Staple Singers – *Faith & Grace: A Family Journey 1953-1976* (CONCORD)

The Everly Brothers – *The Songs Of The Everly Brothers* (SUNDAZED)

Various Artists – *The Early Motown EPs Box 7"* (UNIVERSAL)

RAMO

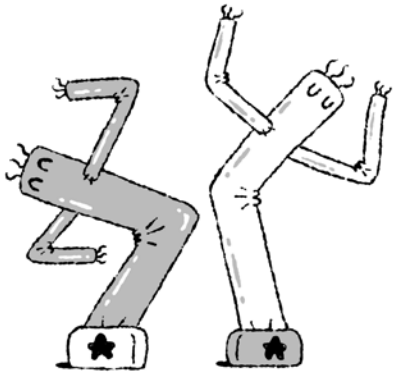
Ay, did what's his name
done get at you yesterday?

DJ Platurn – *TBOATCQV2*
(MIXERFRIENDLY / STRICTLY CASSETTE)
Almost 10 years ago, DJ Platurn dropped his now infamous *The Best of A Tribe Called Quest* mixtape, unknowingly making a fan out of actor/director/hip hop head Michael Rapaport, who used the mix as inspiration in the editing process of his documentary on Tribe titled *Beats, Rhymes & Life: The Travels of A Tribe Called Quest* — a must see. Fitting enough, Mike Rap joined forces with

Platurn on *Volume 2*, dropping knowledge and opinions between classic Tribe cuts spliced with some of the original songs Q-Tip sampled. Seamless and nostalgic, V2 is an excellent follow up to the original. Available on red or green cassette, and CD, respectively. Recommended.

Blackalicious – *Imani Vol. 1*
(OGM)
Knowing Gab & Xcel are still active and coming together as Blackalicious after a 10-year hiatus is the stuff that gives me hope. Knowing this is one of three crowdfunded volumes to be released every eight months triples that feeling. Knowing Gab battled serious health issues to get here, and continues to do so, adds an intangible yet palpable... pleasure? Yes, but that doesn't sit right. Experience? Yes, better, I think. Journey? Closer. Imani, meaning "faith" in Swahili, unwraps like an ornately folded storybook. Grounded in classic yet relevant underground boom-bap style, it stretches out with tales of struggle and hope, love and observation, advice and understanding — and delivered with vocal intensity. They recorded about 60 songs for these sessions and carved out 16 for this first volume. I can't wait to hear the rest. Highly recommended.

SiR – *Seven Sundays*
(FRESH SELECTS)
Inglewood, Calif.-based singer/songwriter/producer Darryl Farris aka SiR drops his first full-length solo record, and it comes out swinging. Packed with interesting production and grown-up vocals that lack the whine ubiquitous in much of today's modern R&B releases, *Seven Sundays* provides that raw, laid-back soul perfect for bumping in your whip on a Sunday afternoon or for at home sippin' drank and puffin' stank. LP & CD. Highly recommended.



Egyptian Lover – *1984*
(EGYPTIAN EMPIRE)
The tomb opens once again, and the empire grows. Egyptian Lover delivers another stellar electro album. Anthems for the poppers and lockers, the uprockers and the beat freaks. Throwback classic-style, while still feeling fresh and new. Sexy, dancefloor killers. Gold or white cassette, LP and CD, respectively. Highly recommended.

Golden Rules – *Golden Ticket*
(LEX)
U.K.-producer Paul White and Florida's Eric Biddines are Golden Rules. White's production is eclectic and soulful, upbeat, funky and refreshing, while Biddines lays his vocal drawl down with a strut and hat-tilt. It's like OutKast's *Stankonia* had a baby with Betty Davis' *Nasty Gal*. 'Nuff said. Highly recommended.

Eligh – *80 HRTZ* (CROWSNEST)
Known for producing the majority, if not all, his own beats (and artwork) for his albums, it's not often Eligh gives up the reigns on production for one of his projects, Amp Live of Zion I being one of those rare times, producing 2011's *Therapy At 3*. With *80 HRTZ,* he teams up with San Francisco-based DNAE Beats, and the results are bonkers. The baps slay, the fuzz hits, the waves slap and the bass controls — all underneath the deep, clear and concise lyrical chop of Eligh's vocals. CD and red vinyl, respectively. This album gets my highest recommendation.

Madlib / M.E.D. / Blu – *Bad Neighbor* (BANGYAHEAD!)
A power trio if I ever heard one. Madlib's crushingly great production bookends the lyrical stylings of M.E.D. and Blu, with guest appearances from Hodgy Beats, Frank Nitty, Dam-Funk, Aloe Blacc, MF Doom, Oh No, Anderson .Paak, Mayer Hawthorne and more. Solidly dope. CD & LP. Highly recommended.

Mixed Blood Majority – *Insane World* (F I X / DOOMTREE)
I played this one morning while making breakfast, and my wife walked in and asked, "Is this a new Doomtree?" I smiled with pride. Produced by Doomtree's Lazerbeak, with coproduction by Graham O'Brien, Joe Horton and Crescent Moon dropped one of the illest albums of 2015, dominating my stereo most of December and early January. Smart, thoughtful lyrics sandwich intense hooks and frenetic beats. I NEED A VINYL VERSION OF THIS. Highest recommendation.

Anderson .Paak – *Malibu*
(OBE / STEEL WOOL)
This is not yo mama's soul music, but it could be. Beat-laced funky rhythms with live instrumentation get the breezy treatment. On this follow up to *Venice*, .Paak sings his heart out, sprinkled with that signature cussing without sounding vulgar. Modern songwriting sensibilities, raw heart, sexy serenades and gritty street talk dipped in honey will pour from your speakers. Waiting patiently for a vinyl version. Highest recommendation.

Swarvy – *Stunts Vol. 1-4*
(STREET CORNER)
A collection of beats of which volumes one through three were released digitally, and the fourth, along with the rest, were put on wax with the help of fellow beat-head (and Street Corner Music label head) House Shoes. Ranging from funky and soulful to beat-heavy and eclectic, some even laced with a bit of a world music vibe, the collection is an excellent view into the mind of Swarvy. LP only. Highly recommended.

14KT – *14KillaTape: Redux*
(STREET CORNER)
Another House Shoes-influenced release, 14KT retooled the original *KillaTape*, keeping five original tracks and adding seven new ones. Released Halloween 2015 on limited red cassette with Creepshow-style artwork (and hopefully vinyl in the coming months), the music is sinister, foreboding and, to quote House Shoes, "murderous." This is a must-have for any beat head, as is most of what Shoes' Street Corner Music puts out. Cassette only. Highest recommendation.

Tip:
Citation or GTFO.

TAYLOR

Professional enthusiast

Oneohtrix Point Never – *Garden of Delete*
(WARP)
Daniel Lopatin has expressed his fondness for Myst in previous interviews, and most of his output as Oneohtrix Point Never reflects that classic video game's air of meditative exploration. *GoD*, then, is the sound of your snot-nosed little cousin button-mashing their way through Mortal Kombat, with a sick, twisted smile. The result is one of Lopatin's most chaotic recordings, hurling shards of EDM, speed metal and PC Music schlock-pop at the listener while somehow retaining a tight sense of cohesion. All of OPN's hallmark production quirks and sampling strategies are unmistakably present; they're just applied with much more sinister intentions this time around.

Various Artists – *Hommage à Eberhard Weber*
(ECM)
Poignant and righteous, this live recording celebrates the 75th birthday of jazz bassist and ECM institution Eberhard Weber, whose floaty, elastic bass tones and lush, icy production have proven hugely influential within jazz and beyond. Sadly, Weber suffered a stroke several years ago, rendering him unable to play since. But rising to the occasion are fellow ECM-ers Pat Metheny, Jan Garbarek, Gary Burton and Danny Gottlieb, who have ingeniously adapted Weber's compositions for the big-band setting and centered these adaptations around pre-2007 solo recordings of Weber himself. Metheny's original composition, "Hommage," is the highlight — it's easily the guitarist's most essential work in at least a decade.

Floating Points – *Elaenia*
(LUAKA BOP)
Ambitious debut LP from British producer Sam Shepherd, folding elements of late '60s spiritual jazz as perfected by Pharoah Sanders and Alice Coltrane — trance-inducing arpeggios, rich harmonic backbone, live strings — into the ambient electronica and deep house forged on his previous 12" releases. It's a pleasant surprise to see an endorsement from Sanders himself, stickered to the cover of *Elaenia*. Good on the tenor sax icon for recognizing a kindred spirit from across the pond, across generations and across record store sections.

Todd Rundgren / Emil Nikolaisen / Hans-Peter Lindstrøm – *Runddans*
(SMALLTOWN SUPERSOUND)
Sometimes, what an aging rock icon needs more than anything is a kick in the ass from some young collaborators, pressuring them to be their most relentlessly creative self. Prog-pop legend Todd Rundgren has found exactly that in Norwegian space-disco producer Lindstrøm and Emil Nikolaisen of Swedish neo-shoegaze outfit Serena-Maneesh. What a symbiotic relationship this is; Rundgren sounds more inspired and driven than he has in decades, while Lindstrøm and Nikolaisen — both known for their wildly dense production — push him towards the audaciously proggy, synth-heavy, largely instrumental sprawl found on mid-'70s LPs like *Initiation*. For all Todd-heads who've been longing for a return to that gloriously unhinged period of Rundgren's career: This record is for you.

Doug Hream Blunt – *My Name is Doug Hream Blunt*
(LUAKA BOP)
There's something deeply endearing about these outsider-funk tunes recorded circa 2000 by S.F. cult hero Doug Hream Blunt, and how they so uncannily — and obliviously — predicted the fuzzy, spectral sound du jour of trend-setters like Ariel Pink and Dean Blunt of Hype Williams (whose stage name is a nod to Doug, himself). The tracks collected on this new compilation — curated by David Byrne's Luaka Bop label — don't typify funk music so much as approximate it. The grooves are droney and stoney, while Blunt's kooky approach to the guitar embraces rapid-fire noodling without any pretense of virtuosity, resulting in solos that thrill in their own silly, charming, low-key sort of way.

Patrick Cowley – *Muscle Up*
(DARK ENTRIES)
With or without the knowledge that *Muscle Up* comprises soundtrack recordings for an '80s gay porn film of the same name, this compilation of newly unearthed material from late S.F. avant-disco legend Patrick Cowley is a revelation. While the album's middle section of dusty, warm synth-funk certainly delivers porn grooves in an elevated form, it's the shimmering, ambient sections at the beginning and end — bringing to mind Cluster and The Orb — that seriously confound and amaze.

Lizzy Mercier Descloux – *Mambo Nassau* (LIGHT IN THE ATTIC)
Recorded in the early '80s, at the tipping point between post-punk, new wave and no wave, by a French musician retreating to the Bahamas for inspiration, Lizzy Mercier Descloux's *Mambo Nassau* bears an uncannily similar backstory to that of the Talking Heads' seminal *Remain in Light*. Descloux's overlooked masterpiece deserves every bit of acclaim that *RiL* garners with every passing year; it's as unstoppably funky and kinetically energetic as any pop recording I've heard recently and practically drips with sweat and vitality.

David Bowie – *Blackstar*
(COLUMBIA)
Featuring jazz musicians and emphasizing open space unlike any Bowie record in recent memory, *Blackstar* presents one final left turn in a career defined by left turns. R.I.P. Starman.

VAUGHN

David Bowie – *Blackstar*
(COLUMBIA)

Wilco – *Star Wars* (ANTI-)

Los Lobos – *Gates of Gold*
(SAVOY)

Father John Misty – *I Love You, Honeybear* (BELLA UNION / SUB POP)

Keith Richards – *Crosseyed Heart* (UME)

Lee Perry – *Mr. Perry I Presume* (PRESSURE SOUNDS)

Bunny "Striker" Lee & Friends – *Next Cut! Dub Plates, Rare Sides & Unreleased Cuts*
(PRESSURE SOUNDS)

Bunny "Striker" Lee – *Full Up* (PRESSURE SOUNDS)

Lee Fields & The Expressions – *Emma Jean* (TRUTH & SOUL)
2014

Rusty Zinn – *The Reggae Soul Of Rusty Zinn* (ROCKBEAT)

Sturgill Simpson – *Metamodern Sounds In Country Music*
(HIGH TOP MOUNTAIN)
I know it's two years old, but I can't stop listening to it. I strongly suggest buying this one. Best album I have heard in many years.

Them – *The Complete Them 1964-1967* (SONY LEGACY)
The sound of these remasters are terrific.

The Jam – *Fire and Skill*
(POLYDOR)

NOTES:

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21 ESSENTIAL NEW ORLEANS RECORDS

American Music simply would not exist without New Orleans. If you are just dipping your toe into the mighty muddy Mississippi-sludge sounds of New Orleans music, here is a list to get your mojo workin', courtesy of members of the Amoeba family who are lifelong New Orleans music fanatics.

The New Orleans sound is that rare gumbo of musical complements: a meaty stew of blues, R&B, jazz, African rhythms, Cuban, French, country Cajun, hip hop and so much more. But what defines New Orleans music? That is the unanswerable question. You can say it's this or it's that — it's the syncopation or the bass or the raw, funky rhythm. But really it's the soul of the music — the undefinable "Get Down" or "Get On Up." This is the music that carries your soul down the block on a second-line funeral procession — and gets your feet dancing in a musky club on Frenchman Street. It is playful. Funky. Deep and swampy. Raw and dirty. Mournful. Plaintive. And everything in between. It isn't defined by a drum beat. Or maybe it is. You've just got to listen for yourself.

Here are my top picks for records you need to own. Essential New Orleans listening, in no particular order. This is my own Dirty Dozen:

The Wild Tchoupitoulas – *The Wild Tchoupitoulas*
This has to be my favorite New Orleans record of all time. Even though it is hard to pick just one, this would have to be it. FUNKY. F-U-N-K-A-A-A-Y! Backed by the original Meters and produced by the late, great Allen Toussaint, this was one of the most original recordings to jump out of New Orleans with a true flavor of the Mardi Gras Indians call-and-response rhythm.

Professor Longhair – *Rock 'n' Roll Gumbo*
The Professor, "Fess" as he was known through his career, was the MASTER of "Barrelhouse" Boogie-Woogie piano playing. An infectious, upbeat rolling jazz joynt that became popular in saloons and juke joints of New Orleans and beyond. The wild two-beat accent syncopation and improvised riffs started with Jelly Roll Morton, and FESS took it to another level.

The Dirty Dozen Brass Band – *Voodoo*
Be-bop and R&B. Super tight and funky to the max. With Dr. John and Dizzy Gillespie as well as DOZENS of New Orleans FUNKSTERS.

The Wild Magnolias – *The Wild Magnolias*
Like the WILD TCHOUPITOULAS record, this is a staple of New Orleans' Mardi Gras Indian chants and rhythms. The call-and-response-style anthems of the traditional Mardi Gras Indian battles is something to behold. Big chief Bo Dollis was the head of the Wild Magnolias tribe until his death in 2015.

BOW DOWN.

The Meters – *Rejuvenation*
This is one ASS-SHAKING, FEET-STOMPING, GET-ON-UP-AND-FEEL-THE-FUNK records. A precursor to P-FUNK!

Irma Thomas – *The Soul Queen of New Orleans*
The Queen of New Orleans Soul. Irma Thomas is STILL going strong.

Mem Shannon – *Cab Driver's Blues*
This is the real deal. A genuine slice of a cab driver/blueman's life. Great guitar riffs interspersed with snippets of real conversations from the cab! Now that's the blues.

FROM THE AMOEBLOG

NEW ORLEANS

BENNETT

Shirley & Lee –
Let the Good Times Roll
Playful, rollicking R&B from the '50s and into the '60s, Shirley & Lee sang the original version of "Let The Good Times Roll," a New Orleans all-time classic. Shirley & Lee are Big Easy R&B defined!

Lee Dorsey – *Yes We Can*
Earthy and soulful collection of sophisticated New Orleans R&B. As defined by Toussaint-penned classics and Dorsey's voice. One of the greatest unsung soul albums of all time!

The Neville Brothers – *Anthology*
The preeminent New Orleans family, the Nevilles, were the base of the amazingly funky METERS and morphed into the soulful, R&B and jazzy Neville Brothers. Their music is timeless, and this double-record set brings it all together.

Earl King – *Come On*
If there ever was anyone with the Mississippi River running through his veins, it was Earl King. This recent comp collects the blues guitarists classics, including sonsg like "Trick Bag," "Those Lonely, Lonely Nights" and the title track.

Various Artists – *Doctors, Professors, Kings and Queens: The Big Ol' Box of New Orleans*
Sure, this might be cheating a bit, but ... this is an essential piece of anyone's collection if you love New Orleans funk and soul.

And ya gotta remember Fats Domino and Louis Armstrong are the quintessential New Orleans ambassadors, along with Jelly Roll Morton. These guys created what we now know and feel is the New Orleans spirit. And their energy breathes through their music to this day. So make sure you pick up Louis Armstrong & His Hot Five and Louis Armstrong & His Hot Seven, Fats Domino, and Jelly Roll Morton. Jazz, as we know it, starts here. And don't forget the keepers of the flame: Trombone Shorty, Mystikal and Galactic.

The Hot 8 Brass Band – *Vicennial: 20 Years of The Hot 8 Brass Band*
In honor of the band's 20th anniversary, the Hot 8 have released this collection of songs both new and old. The Hot 8 Brass Band built a global reputation through the popularity of their cover of Marvin Gaye's "Sexual Healing" which some may recognize from the fantastic film Chef (it is included here but in an abbreviated form). This collection features many of their most popular tunes, along with a couple notable new recordings of the The Temptations' "Papa Was A Rolling Stone" and the gospel standard "We Shall Walk Through The Streets Of the City."

Dr. John – *The ATCO/Atlantic Singles (1968-1974)*
It's so hard to pick just one album from the early days of Dr. John's career, when he was recording alongside members of the Meters and Allen Toussaint. Luckily you don't have to! Nearly all of his best work is here in this collection of singles from the funkiest years of the Nite Tripper.

Allen Toussaint – *Southern Nights*
Allen Toussaint was truly one of the greatest and most influential American songwriters and producers of the 20th Century. His soul touched the world through his collaborations with artists such as the Meters, Labelle, Dr.John, Fats Domino, the Pointer Sisters, Paul McCartney and Elvis Costello. He wrote some of the most iconic New Orleans Funk & Soul and has been sampled heavily in Hip Hop and R&B. Southern Nights is a beautifully crafted masterpiece from start to finish and exemplifies Toussaint's unique approach to both song writing and the New Orleans piano sound. Recently reissued on 180 gram vinyl!

The Soul Rebels – *Unlock Your Mind*
The Soul Rebels represent the next evolution of New Orleans street music, taking the influences of the Rebirth to a whole new level. Unlock Your Mind includes blazing hot covers of the Euryhtmics' "Sweet Dreams," Stevie Wonder's "Living For the City" and Allen Toussaint's "Night People," and several originals, such as "I Made It" and the local New Orleans anthem "504." Since this was recorded in 2011, the Soul Rebels released a mixtape and toured extensively performing with hip hop legends like Rakim, Slick Rick and Black Thought. Definitely one to watch for the future!

Rebirth Brass Band – *Live at the Maple Leaf*
Local favorites the Rebirth Brass Band are known for blending the New Orleans Brass Bands traditions with the sounds of Funk, Soul, R&B and Hip Hop. While their studio albums such as *Throwback, Move Your Body* and Grammy Award winning the *Rebirth of New Orleans* are all spectacular, nothing can capture the spirit of a New Orleans party quite like their live show. This live set from 1998 includes covers of Bill Withers, TLC and the Rolling Stones. There are also 3 bonus studio cuts including their ferocious cover of Chuck Brown & the Soul Searchers "Bustin Loose". Check out the work of snare drummer Derrick Tabb's Roots of Music Foundation (rootsofmusic.org) to see what seeds are being planted for the future.

Galactic – *Ya-Ka-May*
Galactic is one of those rare bands with an ever evolving sound that somehow remains its own. Their latest album, *Into the Deep*, covers the sweet sounds of Mississippi Soul, drawing inspiration from both Memphis and the Crescent City. But it is 2010's *Ya-Ka-May* that is their most essential album, where they collaborate with both the legends of New Orleans and their contemporaries. Standout tracks include features from Irma Thomas, Allen Toussaint, Big Chief Bo Dollis, the Rebirth Brass Band, Trombone Shorty, Corey Henry and Glen David Andrews. It is quite ambitious to bring so many different elements of New Orleans music together with cohesion, and Galactic does it flawlessly.

Treme Brass Band/Mardi Gras Indians – *Treme Traditions*
The Treme Brass Band are the torchbearers for the traditions of New Orleans second line. Their sound brings together the influence of the Mardi Gras Indians along with folk and jazz standards. This album provides some of the best renditions of iconic tunes such as "It Ain't My Fault," "Shallow Water," "Golden Crown," "Jesus On the Mainline," "Big Chief"and "Hey Pocky Way."

Trombone Shorty – *Say That To Say This*
Trombone Shorty is perhaps of the most charismatic and celebrated New Orleans musicians of this generation. His unique mix of funk, rock and jazz (a musical gumbo he describes as "super funk rock") has taken him around the world to perform alongside icons such as U2, Green Day and Earth, Wind & Fire. In the last couple of years he's performed at the White House, released a children's book and played sessions for some of contemporary music's greatest talents. But beyond being just a badass horn player, multi-instrumentalist and singer, Troy "Trombone Shorty" Andrews also is a great songwriter. Produced by R&B legend Raphael Saadiq, *Say That To Say* This is Trombone Shorty's best work to date, expressing both his reverence for the culture that raised him and his desire to chart his own path. One listen and you'll see why he's been chosen to be the closing act at New Orleans' annual Jazz Fest.

The Meters – *The Meters*
The Meters' self-titled 1969 debut is one of the most seminal works of funk music ever recorded, inspiring countless imitators. Though often covered and sampled, nothing can match this original set of laid-back grooves from New Orleans' greatest quartet. This is an essential pick for any record collector or music lover.

Thanks to all of our customers who continue to support our ongoing efforts to keep New Orleans thriving. We have collectively raised more than $700,000. for New Orleans recovery since Hurricane Katrina. The amazing stories from our ongoing work with The Tipitina's Foundation and The New Orleans Musicians Clinic makes it ALL worthwhile. check it out: www.tipitinasfoundation.org and www.nomc.org

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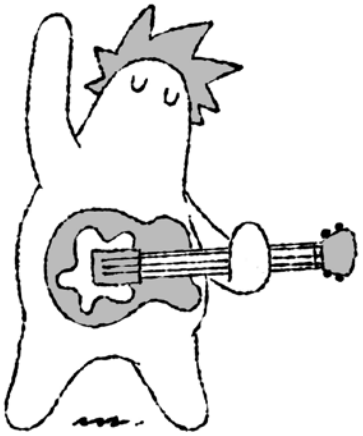


Allen

I will gladly attempt to answer your questions. Results are not guaranteed.

Original Broadway Cast Recording – *Hamilton* (ATLANTIC)
Because a lot of this musical consists of raps as well as music, it's incredibly wordy and succeeds in telling a lot of the story without our having to read a story summary beforehand. It's also an absorbing and moving depiction of American history; and hey, it rhymes. By the way, if you needed to know what people mean when they say that the modern musical doesn't provide us with songs to hum on the way out anymore, this is the fruition of decades of the medium's development; as the songs became vehicles for exposition, rather than ditties that stand on their own, composers emphasized storytelling over "tunefulness" so that the form could progress and improve. By devoting a good percentage of his play to long sections of musical (and rapped) exposition, Lin-Manuel Miranda may have presented the musical in its most fully idiomatic form yet. But I'm making it sound too serious; it really is a gas.

Squeeze – *Cradle to the Grave*
(LOVE/VIRGIN/EMI)
A lot of people can't get into Squeeze because they find Glenn Tilbrook's lead vocals too cloying or treacly. I can't say that this will change their minds, but with this type of songwriting craft slowly disappearing, it's hard to dismiss something so well-produced and tuneful. At this point, compared to how simplistic most pop music sounds nowadays, they almost sound antiquated. Which is my way of saying, they've been away too long and I hope they stick around.

Brad Mehldau – *10 Years Solo Live* (NONESUCH)
Mehldau spent four years listening to 40 solo piano concerts, spanning 10 years, to curate this thematic 4-CD collection. He carves massive chunks of sound, using pop songs of all sorts and eras and classical themes as launching pads. It's fantastic stuff, but compare that to Chick Corea Trio's *Trilogy* 3-CD set (from 2014), which Chick compiled from two long tours by the group; he didn't bother to listen to everything, and simply chose some tracks he thought were representative of what occurred. That's great, too. Attention to detail, or just trust your gut?

***Jaco* (2015) –**
Directed by Paul Marchand and Stephen Kijak
There's not a whole lot of new information in this documentary, but it's peerless for the way it sets the scene of South Florida and Jaco Pastorius's early environment, where he cultivated his unique outlook and sound. Priceless home movie footage and interviews with the principals in his life (glaring exception: Pat Metheny) shed a lot of light on his development.

How Music Got Free: the End of an Industry, the Turn of the Century, and the Patient Zero of Piracy
by Stephen Witt (VIKING)

The Song Machine: Inside the Hit Factory
by John Seabrook (NORTON)
Two books explaining the current state of the music industry, for better and worse. Witt's book is a compelling narrative of the invention, development and dominance of the mp3, setting the stage for massive piracy and the evisceration of the music business. It is generally accepted that the public is responsible for taking advantage of the ease of digital distribution, but Witt

startlingly tracks it down to one guy who leaked hundreds of CDs through daunting security. The Song Machine puts credit (and blame) for the last 20-or-so-years of robopop hits with the Swedes, starting with the boy bands of the '90s and emigrating to the States to provide songs for Katy Perry and Taylor Swift. It explains the Frankensteinian process of welding heavily produced tracks to unshakable hooks, thus the term track-and-hook. Along the way, Seabrook explains how streaming services are further cheapening the value of music. These are not always uplifting stories, but they illuminate how the ways we listen to, and consider, music are changing.

EAST BAY AL ALLEN LEW

Loves to dish the "Info."

❑ *Banshee* (Seasons 1-3)

The greatest show no one knows! Part Tarantino, part Russ Meyer! The saga of Lucas Hood.

Andra Day – *Cheers To The Fall*

(WARNER BROS.)
What a great voice.

🎬 *Love & Mercy* (2014) – Directed by Bill Pohlad

Great bio of Brian Wilson, very clever, great performances by all. Loved Elizabeth Banks' outfits.

🎬 *Farewell My Lovely* (1975) – Directed by Dick Richards

What a great remake of *Murder My Sweet*. Mitchum at his best and Rampling a great femme fatale.

🎬 *Glen Campbell: I'll Be Me* (2014) – Directed by James Keach

Wonderfully touching piece about Glen Campbell's battle with Alzheimer's. Good companion piece with *Wrecking Crew* and *Love & Mercy*.

Tip:
Live From Daryl's House. Daryl Hall & Smokey Robinson. It don't get much better.

AUDRA WOLFMANN

Master of disguise. Friend to animals. Marketer of Amoebas.

Dorit Chrysler – *Avalanche*

(IN MY ROOM)
Austrian Theremin virtuoso Dorit Chrysler's latest album is exactly what you want from a Theremin album; it's intriguing, atmospheric, a little spooky, and inflected with gleaming bits of electro kool. Chrysler has played with Faust, Marilyn Manson, Lee Hazlewood, Adult, Trentemoller (who produced *Avalanche*), and many more, as well as composed music for HBO's documentary *Going Clear*. She's the current Theremin It Girl, a hip Clara Rockmore with a sense of humor and a poet's flair for lyrics. While this album was released in 2012, we here at Amoeba SF were honored to host her for a live in-store performance and Moog Theremini demo on the day before Halloween. I also recommend picking one of those up at Amoeba too!

🎬 *The Knack... and How to Get It* (1965) – Directed by Richard Lester

Between *A Hard Day's Night* and *Help!*, Richard Lester made the zany, surreal, and very, very mod *The Knack... and How to Get It*. And now it's on Blu-ray with extras! Sure, it's one of these plots about three guys holding a sexual competition, but it's WHAT Lester does with it and HOW he delivers it (set phasers to Swinging London Fabulous). Extra hip points for score composed by John Barry.

🎬 *Trainwreck* (2015) – Directed by Judd Apatow

After many a weed-fueled bro-mance, Judd Apatow has now been involved with two of the strongest female-driven comedy flicks known to hit humankind: 2011's *Bridesmaids* and Amy Schumer's vehicle, *Trainwreck*. Granted that both of these films were written by women of much comic genius, but some man had to go out on a limb in Hollywood to get these made because, let's face it, that's still where the industry is. But with every game-changing girl-powered gut-buster like this one, the industry (and eventually the world at large) will understand that there is no such thing as "female comedians," but rather just comedians, and they won't have to worry about marketing a "woman's comedy." Could comedy lead us to a new aeon of gender equality? Possibly faster than anything else has.

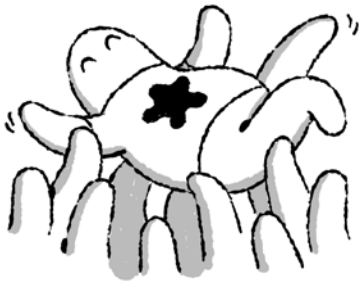
❑ *American Horror Story: Freak Show* (2015) – Created by Ryan Murphy

I keep coming back to this show season after season. Yes, it's trashy and jumps the shark continuously (that's the Ryan Murphy way; it may as well be a show about acrobatic sharks), but it also features some of the most compelling and challenging roles for actresses on TV right now, is entertaining as hell, and tells a damn good creepy story. While *Coven* (Season 3) was my favorite, this is a close second. Murphy doesn't hide his influences and it's quite clear that *Freak Show* is his homage to Todd Browning's *Freaks* with a smattering of Weimar decadence (Jessica Lange steals the show as the Bowie-singing Marlene Dietrich wannabe Miss Elsa Mars). If any of that sounds up your alley, step right up.

🎬 *Welcome to Me* (2014) – Directed by Shira Piven

Of course Kristen Wiig's comedy work is top-notch and everybody knows it, but she's also gifted with an amazing acting range as *Welcome to Me* and other indie dramedies (*The Skeleton Twins*, *Hateship Loveship*) she's taken on the past few years have shown. *Welcome to Me* features Wiig as the emotionally disturbed and TV-obsessed anti-hero of the story who wins millions of dollars in the lottery, which allows her to finally make her dreams come true; she buys herself a talk show. Aiming to emulate her self-help guru Oprah, she unwittingly ends up creating surrealist performance art that mesmerizes the world. Only Wiig could play that role with the dignity and degradation it deserves.

Tip:
Check out my TV-on-the-Internet show, Speakeasily (Speakeasily.TV).



BRENT JAMES

Amoeba SF Marketing & Promotions/ Jack-Russell of all trades. Proud to say I've worked in all three stores over the years and I absolutely love the family that I've become a part of here. Follow Amoeba SF on Instagram @AmoebaSF!

John Williams – *Star Wars: The Force Awakens*
(WALT DISNEY RECORDS)
Another stellar score from Williams, and it complements the other chapters in the saga perfectly! Hopefully we'll be able to snatch this on wax eventually...

Mayya & The Revolutionary Hell Yeah – *Mayya & The Revolutionary Hell Yeah*
(SELF-RELEASED)
The debut CD from this local band encapsulates the "San Francisco Sound" to a T. Without relying on current trends or being sound-a-likes this group plays straight from the heart & transports you to a different place & time. Expect big things from these kids...

Giorgio Moroder – *Deja Vu*
(RCA)
This piece by Moroder, his first solo work in 23 years, is up & down for me. That is, I'm usually executing those moves when it plays. Guest spots galore on this one, and maybe you think you don't need to hear Britney Spears give her take on "Tom's Diner," but it's really not so bad. Giorgio's touch is unlike any other, and if you don't find yourself automatically loosening your clothes during "74 Is The New 24" then there's something wrong. Pure ecstacy.

Egyptian Lover – *1984*
(EGYPTIAN EMPIRE)
Egyptian Lover played here at Amoeba SF in support of this album and it was hands down one of the best in-stores I've EVER hosted. EL transformed the entire store into a freak factory for an entire afternoon. Not a dry you-know-what in the house and for a hot minute you almost believed it was, well, 1984. Snatch this on vinyl & spread the luv.

David Bowie – *Blackstar*
(COLUMBIA)
Delish & thanks...

David James's GPS – *Billionaire Blues* (SELF-RELEASED)
Sweet little set that pops you all over the world and then back again. Another fabulous local band to be on the lookout for...

Apprentice Destroyer – *Glass Ceiling Universe* (CASTLEFACE)
Instant meditation background for me, the minute I heard it I was in a trance. Pride, too, as a very talented & dear friend here at the SF store recorded this album all by himself, entirely in secret at various Guitar Center stores. In time this will be considered a classical masterpiece, still being played & taught to others in 300 years.

Tip:
Follow me on Instagram @toyzinthehood2 for all things action figure.

DANNY

Musician and cartoonist who loves music.

Suburban Lawns – *Suburban Lawns* (FUTURISMO)
Su Tissue is one of my favorite stage personas, singer/lyricist, music dropouts ever!

Popol Vuh – *Das Hohelied Salomos* (WAH WAH)
Just heard this record. Sublime music with a sublime cover too!

Cocteau Twins – *Tiny Dynamite/Echoes In Shallow Bay* (4AD)
Elizabeth Fraser! Ecstatic! Twofer!

The Modern Lovers – *The Modern Lovers*
(SANCTUARY)
A sometimes hard to find classic, reissued! Jonathan Richman at his most bitter. Check out "I'm Straight."

Jessica Pratt – *Jessica Pratt* (BIRTH RECORDS)
I first heard Jessica Pratt last year. Exciting and sincere songwriting. This is the first of two amazing records she's put up.

Mary Halvorson – *Meltframe*
(FIREHOUSE 12 RECORDS)
Mary Halvorson plays guitar and she makes me want to play it too. Forceful, direct and playful interpretations of many songs similar to Derek Bailey's approach to the *Ballads* album.

SNOTMOP

That's MISTER Snotmop to you buddy

🎬 *Sonny Boy* (1989) – Directed by Robert Martin Carroll
You want a WTF film experience? Check out this sleeper shocker, featuring Brad Dourif and David Carradine as you've never seen him. Widescreen! Unrated! Unhinged!

Frank Zappa – *Puttin' On The Ritz* (ON THE ROAD)
There have been a slew of radio broadcasts released recently on various European labels. The quality can vary wildly, from pretty great to almost unlistenable. This Zappa set is well known as the *Toxic Shock* bootleg, recorded in NYC around the *You Are What You Is* era. The sound is just fine and the performance superb, with Al Di Meola sitting in on a couple of scorchers and wacked out covers of "Whipping Post" and "Ride Like The Wind"(!) to boot.

King Crimson – *Thrak* [Deluxe] (DGM)
Extensive coverage of the mid-'90s double trio era of Crimson. Remixed for maximum impact.

Circles Around The Sun – *Interludes For The Dead* (RHINO)
For me, 2015 was all about celebrating the legacy of love I (and many others) have for the Grateful Dead. June 27 was one of the most magical times I have had in many a moon, a delightful day of syncronicity, friendship and top-notch tunes. The Santa Clara shows have generally been dismissed in the press as warm-ups for the orgy of emotion surrounding the Chicago shows. I couldn't disagree more. Maybe it's one of the oldest tropes of the Deadhead universe, but I guess you had to be there. One of the unexpected highlights was this wonderful music commissioned for the intermission periods of the five shows. Spearheaded by Neal Casal and Adam MacDouggal of the Chris Robinson Brotherhood, this completely improvised music perfectly captures the essence of the Dead while staying away from parroting particular passages. Perfect background music for your wake and bake or late night libations.

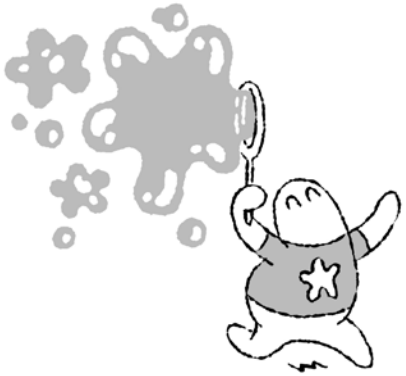
❑ ***Fargo: Year 2***

Todd Rundgren's Utopia – *Live at the Fox 1973* (ROCKBEAT)
THE essential embryonic Utopia live release.

Los Angeles Philharmonic – *Frank Zappa: 200 Motels*
(ZAPPA RECORDS)
I freakin' love Zappa, but I have always had a hard time getting to the "vaudeville years"—aka the Flo and Eddie period—of which *200 Motels* is the magnum opus. But in one of the most miraculous releases of the year, The LA Phil unlock the emotional core of this densest of Zappa compositions, while retaining its essential sense of humor. The present day composer refuses to die!

Grateful Dead – *October 20 1968*
Released as part of the 80-CD box set to mark this SF band's 50th year, this is a seminal Pigpen Fest at the iconic Berkeley venue. This is a sparsely documented period of the Dead, when Bob Weir and Pigpen were told to put up or shut up by the rest of the group. They upped their game, and the rest is history.

Love – *Reel To Real* (HIGH MOON)
Following on the heels of last years excellent *Black Beauty*—also on High Moon—this deluxe reissue of the last true Love album of the 1970s is a tasty mix of funk and rock. The bonus tracks are excellent and contribute to the feeling that this period is too casually dismissed by those who insist that nothing after *Forever Changes* is worth your time. Right, and Roxy Music never made anything good after Eno left. Don't buy into hipster holy writ, think for yourself and give it a chance.



Fred Frith – *Propaganda*
(FRED RECORDS)
In 1987 Fred released a 2-LP set on SST of modern dance compositions entitled *The Technology Of Tears*, of which an edited version of this appeared on Side 4. This is the first release of the full-length compostion, which is one of Frith's most compelling works. Buy Or Die.

❑ *Naked City: The Complete Series* – Directed by Alex March
153 episodes of the pioneering crime drama with a galaxy of early TV appearances by some of the biggest stars to be of the '60s and '70s. My personal favorite is "Without Stick and Stone" from Season 3, starring William Shatner as a Burmese sailor who is feeling a little stabby.

Robin Gibb – *Saved By The Bell*
(RHINO RECORDS)
Three CDs of the teenaged Robin's solo output from the late '60s, most never available before. Next time you need a good cry, put this on and let it flow.

Paul McCartney – *Tug Of War* (2015 remix) (HEAR MUSIC)
I didn't think a remix of George Martin's original vision was necessarily wise, but Paul has transformed this album into sounding like the logical follow-up to *Band On the Run* and *Venus and Mars*, no small feat.

Commander Cody and His Lost Planet Airmen – *Live on in San Francisco 1971*
Embryonic Lost Planet Airmen captured on an early radio broadcast. Excellent sound and primo performances.

Bobby Bare – *Storyteller: The Anthology 1960-83* (RAVEN)
I've said it before in these pages and I'll say it again... just about anything on the Raven/Omni labels out of Australia is well worth investigating. This compilation brings together Bobby's work from the early 1960s to his rowdy '80s period.

Frank Zappa – *Masked Turnip Cyclophony* (US)
By far the most comprehensive gathering of Zappa's pre-Mothers years. Many rare and previously unavailable tracks with informative liner notes to boot!

John Adams – *Absolute Jest, Grand Pianola Music* (SFS MEDIA)
Live music is the best medicine...

DAVID JAMES

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🎬 *Tropicalia* (2012) – Directed by Marcelo Machado
With lots of archival footage, some great interviews, and great music (of course), this long-overdue overview of this Brazilian movement feels too short, doesn't give much pre-history, and omits a couple of folks I would've wanted to hear from. But I still highly recommend. The song contest footage alone is well worth it!

Novos Baianos – *Acabou Chorare* (MR. BONGO)

Kendrick Lamar – *To Pimp a Butterfly*
(AFTERMATH/INTERSCOPE)
The most talked about album this year, and with good reason. Lamar's sense of self is strong enough that he can wonder aloud about "selling out" his community, even while he makes the funkiest hip-hop record in ages. Both music and lyrics are pungent as hell.

Ibeyi – *Ibeyi* (XL RECORDINGS)
These twin daughters of the late Cuban percussionist (and Buena Vista Social Club member) Anga Diaz and a French mother merge a rumba sense of chant and an electronic minimalism to their songs, making for a sound that is stripped-down and hypnotic. Beautiful.

Mbongwana Star – *From Kinshasa* (WORLD CIRCUIT)

Tip:
If you're in the 24th St. corridor of the Mission District, here are some things that you might consider checking out:
Red Poppy Art House
Brava! Theater
Mission Cultural Center for Latino Arts
Alley Cat Books, Modern Times Bookstore, Abobe Books

DOC

Degial – *Savage Mutiny*
(SEPULCHRAL VOICE)
I was gonna make a joke about this being the best Christmas present ever, but then my mom bought be a new pair of shoes (because walking in the rain with wet feet blows) and my roommate found *Over The Edge* on vinyl sooo...

Horna – *Hengen Tulet*
(WORLD TERROR COMMITTEE)

Triumvir Foul – *Triumvir Foul*
(BLOOD HARVEST)
Dudes from Ash Borer turn their reverb pedals off and churn out some nasty death metal in the vein of Autopsy, Convulse, Nihilist, etc. Play a show in the Bay, guys!...Guys?

Apprentice Destroyer – *Glass Ceiling Universe* (CASTLE FACE)
People get waaay too hung up on the concept of this record (it was recorded entirely in secret at Guitar Center). Yes, that is awesome and punk as fuck, but that's because the substance of the music is the real deal. Believe the hype.

Helen – *The Original Faces*
(KRANKY)
Liz Harris continues her streak of gorgeous records. Simple pop songs with heaps of reverb and dreamy harmonies. Turn on, blaze up, bliss out.

Os Brazoes – Os Brazoes (Light In The Attic)
Killer Brazilian psych finally reissued on CD! This sucker plays like a lost companion to the

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first Os Mutantes record and will fit in nicely between that and the Tropicalia collaborative LP on your shelf.

GOD OF APATHY

Lura – *Heranca* (LUSAFRICA)

Nicole Mitchell/Tomeka Reed/Mike Reed – *Artifacts*
(482 MUSIC)
Celebrating the rich history of Chicago's AACM (The Association for the Advancement of Creative Musicians) which includes jazz visionaries like Muhal Richard Abrams, The Art Ensemble of Chicago, Amina Claudine Myers and Henry Threadgill to name a few. This trio of AACM connected musicians, cellist Tomeka Reid, flutist Nicole Mitchell, and drummer Mike Reed contemporarily explore from some of AACM's noted composers, Roscoe Mitchell, Jeff Parker (Tortoise), Anthony Braxton, Edward Wilkerson, I could go on. They chose some of the personal favorite celebrating 50 years of AACM Mastery performed through a lens of their own talent and vision, I can't stop listening to it.

Eska – *Eska* (NAIM EDGE)
Zimbabwe-born British singer and multi-instrumentalist Eska has been lending her vocal talents to recordings since the '90s (*Cinematic Orchestra, New Sector Movements*) but this is her genre defying debut album that deftly incorporates soul, jazz, fold and the blues. That doesn't come along very often. Songs that question love, protest, growth, delivered in and with a voice that sublimely melodic, soulful and poignant. Don't miss out.

Fingers Inc. – *Another Side*
(ALLEVIATED)
Classic Chicago house, need I say more, featuring three legends in house music Larry Heard (Mr. Fingers) and Robert Owens (legendary vocalist), and Ron Wilson. This album was first released in 1988 and reissued here on 3xLP/CD for the first time and is a must listen for any true house head. This LP boasts three absolute classic tunes: "Bring Down The Walls," "Mystery of Love," and one of the greatest songs in house, "Can You Feel It." If you want an introduction to what's known as High Tech Soul, I couldn't think of a better place to start.

O[Phase] – *Alone In Time*
(TOKEN)
Dancefloor techno at its best. O[Phase]'s second full-length release is all that techno can be and more. Swirling, moody, surging and mesmerizing at times, every song delivers a feeling that I'm more than happy to roll with and experience as it wills.

Christian Scott aTunde Adjuah – *Stretch Music*
(ROPEADOPE)
Scott's latest LP *Stretch Music* is a marvel. It's the kind of music I live for, forward thinking, evocative, powerful and also full of the history of Jazz music. Scott is a musician that continues to build on his accomplishments, his previous release Christian aTunde Adjuah had me chomping at the bit for more of what could come next from such an inventive voice and *Stretch Music* is satisfying to no end.

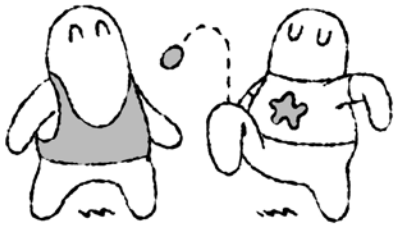
TUNDRA

Just a nice guy.

The Minneapolis Uranium Club Band – *Demo*
(FASHIONABLE IDIOTS)
Damn yeah!! Sick new herky jerky Devo-influenced punk band from Minnesota. Funniest lyrics and weirdest dudes, you puss-ehhh.

Stucko – *Demo*
(DISCONTINUOUS INNOVATION INC.)
Best local straightforward punk your stinky face is going to find. Try me, you bitch.

G.S.B. – *Goldman's Beat*
(SELF-RELEASED)
A one-man side project by the illustrious musician Mark Winter. Punk's new golden child of the 21st Century, you jive mother...



D.L.I.M.C. – *Cassingles*
(SELF-RELEASED)
Another M.W. solo side project. Most catchy stuff of 2015 and 2016. Every month is a new two-song cassette that will bum you out because you'll never make anything as good as it. You dumb loser...

Urochromes – *Get In Line 4 Mental Decline 7"* (LUMPY RECORDS)
The illest East Coast Punk this year. Three men with great smiles and a drum machine. Members of other sick azz bands too. Sucker.

Toyota – *Concept Model(s) I-IV*
(DISCONTINUOUS INNOVATION INC.)
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Popol Vuh – *Nosferatu The Vampyre* (OST) (WAH WAH)

Harmonia – *Musik Von Harmonia* (GROENLAND RECORDS)

Apprentice Destroyer – *Glass Ceiling Universe* (CASTLE FACE)

White Magic – *I'm Hiding My Nightingale* (LEAVING RECORDS)

Patrick Cowley – *Muscle Up*
(DARK ENTRIES)

ELLEXA

A fly in the ointment, a rat in a cage.

🎬 *The Little Prince* (1974) – Directed by Stanley Donen
The type of movie to watch when you want to cry and feel happy at the same time.

Broken Water – *Whet*
(NIGHT PEOPLE)
It'll make you whet.

Jamiroquai – *A Funk Odyssey*
(EPIC)
Do you want to dance?

David Bowie – *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* (RCA VICTOR)
"Thank you." – Everyone

The Jesus Lizard – *Shot* (CAPITOL)
Aggressive, weird David Yow.

The Carpenters – *Horizon*
(A&M RECORDS)
It's got Desperado on it!

XTC – *Skylarking* (VIRGIN)
Nerdy but amazing.

🎬 *Kingdom of Crooked Mirrors* (1963) – Directed by Aleksandr Rou
A trippy Soviet children's classic.

Christian Death – *Only Theatre of Pain* (FRONTIER)
An early '80s goth/death punk rock album from a California band.

Jealousy – *Paid For It*
(MONIKER RECORDS)
The newest album from the extremely talented Mark Treise, released this March. Some tracks feature Don Bolles of The Germs.

🎬 *Paper Moon* (1973) – Directed by Peter Bogdanovich
A beautiful movie about an unconventional relationship between a conman and his pretend daughter.

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DSTVV – *Target Demographic*
(DEATH RECORDS)
Lo-fi shoegazy noise from a local cult act.

Melvins – *Stoner Witch*
(ATLANTIC RECORDS)
Classic sludge.

Tip:
You can find the best of the worst at Aunt Charlie's Lounge on any given Tuesday.

gabriel

um peru de peru do peru

Chelsea Wolfe – *Abyss*
(SARGENT HOUSE)
Chelsea Wolfe's latest albums is one of her best. Sublime, dark, heavy. Could easily be at home on the Southern Lord label. My favorite since *Apokalypsis*. Standouts include "Iron Moon" and "After The Fall."

🎬 *Mulholland Dr.* (2001) – Directed by David Lynch
This new for 4K transfer of *Mulholland Dr.* is absolutely stunning. Treat yourself to one of David Lynch's best films.

🎬 *Ninja III: The Domination* (1984) – Directed by Sam Firstenberg
This is where Cannon Films *Ninja* series really jumps the shark. *Ninja III* has no idea what type of movie it wants to be, and what a beautiful mess it is. When a utility pole worker/aerobics instructor comes across a bullet ridden ninja assassin, he possesss her with his last dying stare, and a trainwreck ensues. How will Shô´ Kosugi and our leotard heroine extract the Ninja Demon? Featuring the best sexual use of V8 juice.

🎬 *Lady Snowblood* (1973) – Directed by Toshiya Fujita
A vengeance demon is born to avenge her mother's demise at the hands of four tormentors. Blood soaked and beautiful, Lady Snowblood is played by Meiko Kaji who also performs the amazing theme song. A major influence on Tarantino's *Kill Blll.*

🎬 *Retaliation* (1968) – Directed by Yasuharu Hasebe
Seijun Suzuki's understudy Yasuharu Hasebe, director of *Black Tight Killers (*1966) and a few of the Stray Cat Rock movies, triumphantly spins the tale of a gangster's revenge and comeuppance. Akira Kobayashi is released from prison only to find his gang weak and struggling. He approaches a rival gang for help and strikes a deal with them to take down an even bigger gang. But can his new allegiance be trusted? Well paced, full of grit and subtle homosexual themes. See *Branded to Kill*'s Jo Shishido in a supporting role and look for a young Meiko Kaj i (*Female Convict Scorpion, Lady Snowblood, Stray Cat*) too!

gary bee

Deafheaven – *New Bermuda*
(ANTI-)
san francisco's own metal sweethearts followed up 2013's *sunbather* with this epic five-song record. the riffs are cutting and atmospheric, while still maintaining a certain kind of melodic sound that is perfect ear candy.

Homeshake – *Midnight Snack*
(SINDERLYN)
if you like mac demarco, but maybe you are a bit tired of listening to mac demarco, this is the record for you. very refreshing to the ears, midnight snack is a little more synth-based than in the shower (although that record is fun too!). this record pairs well with eating toast or laying on the carpet.

Sonic Youth – *Evol* [Reissue]
(GEFFEN)
along with *sister*, this record really put into perspective what Sonic Youth were all about. *evol* is almost haunting, in the best way possible. kim gordon's vocals really stand out in the quieter tunes, and lee ranaldo/thurston moore's guitars interact so naturally over each other."shadow of a doubt" gives me chills every time.

Jawbreaker – *Dear You* [Reissue] (DGC)
if you haven't listened to this record, now is the time. people sometimes forget about this sf based band from the '90s that made some amazing emo/pop punk tunes. blake schwarzenbach's lyricism speaks to every sad/dramatic teenager like no other, and bands like twiabp and joyce manor wouldn't exist without them.

Bikini Kill – *Revolution Girl Style Now* [Reissue]
(BIKINI KILL RECORDS)
with the recent reunion of sleater-kinney, and the recent protest-art of pussy riot, it seems only natural that kathleen hanna and bikini kill are thrust back into the minds of people everywhere with this reissue of their 1991 demo. raw and uncompromising. i don't even need to convince you.

greg

On two wheels preferably.

Battles – *La Di Da Di* (WARP)
Battles is an experimental rock trio from New York City. Listening to Battles is like going off on an adventure. Angular poly-rhythms and effected instruments take the listener to a new sonic landscape. There are the usual guitars, drums, keyboards, but additionally, always neat sounds to enjoy. Best of all Battles, is an instrumental band. The classic Battles track off of this release is, "Non-Violence."

Dâm-Funk – *Invite The Light*
(STONES THROW RECORDS)
Damon "Dâm-Funk" Riddick is the present vanguard of classic funk. Minimalist, synth bass, 808 drums, soulful vocals; everything that takes me back to the glory days is there. On this album he handles all musical production and is joined by vocalists including rapper Q-Tip, the father-son duo of Leon Sylvers III & IV, Snoop Dogg, and funk legend Junie Morrison of the Ohio Players. Put it on and mellow out.

The Zombies – *Still Got That Hunger*
(THE END)
When I saw this I wasn't sure if the title was a question or a statement. I can say that it doesn't really matter as this new Zombies record is excellent! Members Colin Blunstone and Rod

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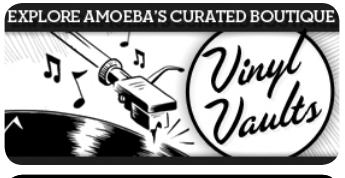

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Argent decided to get Tthe Zombies project up and running again. Enlisting the help of father and son team Jim Rodford (bass, backing vocals) & Steve Rodford (drums, percussion), and Tom Toomey (guitar, backing vocals) the results are stunning. The lush vocal harmonies that the Zombies are famous for spring to life again. Accented by alternately tender, then rocking prog rock musical backing. This is a must have for any fan of classic rock.

Muddy Waters – *Live at Ebbets Field* (KLONDIKE RECORDS)
Trying to imagine the blues without Muddy Waters is like trying to imagine the visual spectrum without the color blue. It still works, but something is missing. This UK reissue of a classic live recording has been remastered for added listening pleasure. It is from a 1973 show that was broadcast on the radio, and is now available in CD & LP formats. Also featured largely on the recording is B.B. King, and blues guitarist Hollywood Fats. A great listen, and a time treasure.

Various Artists – *Trojan Presents: Ska 40 Jamaican Rude-Boy Sounds*
(UNIVERSAL UMC)
Another EU import Ska compilation from the Trojan Records catalog. What can I say? Ska is pretty much the best form of music ever. If you already have '60s Ska compilation, you might have a few of these songs. Else, go ahead and pick this up to hear the roots of Reggae. Jazz, Calypso, Mento, Rhythm & Blues all go into the pot and out pops the Ska. And, if you're ready... go ahead and skank the night away.

Tip:
It is really fun to live in San Francisco. Try it!

EASY IAN

Royal Headache – *High*
(WHAT'S YOUR RAPTURE)
Earnest and catchy, this will break your heart into a million pieces and put it back together again.

No Tolerance – *You Walk Alone*
(PAINKILLER RECORDS)
Straight forward ferocious Boston hardcore, not for wimps.

Radioactivity – *Silent Kill* (DIRT-NAP RECORDS)
Not as good as the first LP, but still worth a listen.

Concealed Blade – *Demo 7"*
(BEACH IMPEDIMENT)
Ugly NYHC inspired jams, good stuff.

Gem – *Sugar High b/w Spinner 7"* (PARADISE RECORDS)
Listen to this while playing hacky sack. (For real though, check it out).

Ultra-Violent – *Crime... For... Revenge... 7"* (VIDEO DISEASE)
Reissue of some great early '80s UK punk. Grab this while you can.

JACOB

Electronica & Hip Hop dept. manager/buyer, resident DJ at Sweater Funk (Boogie, modern soul & steppers. FREE every Sunday at The Knockout SF.)

Patrick Cowley – *Muscle Up*
(DARK ENTRIES)
More porn soundtrack material unearthed by local label Dark Entries. Essential listening for fans of outer space funk and inner space ambience to vibe out to.

Second Layer – *World Of Rubber* (DARK ENTRIES)
Side project of Adrian Borland and Graham Bailey of UK punk band The Sound. Bleak, morose drum machine rock, both danceable and introspective.

Various Artists – *Ork Records: New York, New York* (NUMERO GROUP)
Essential late-'70s , early-'80s New York rock n' roll. This is an expanded version of the very cool Ork Records 45 box that came out on Record Store Day. Television, Big Star, Patti Smith, Talking Heads.

Guilty Simpson – *Detroit's Son*
(STONES THROW)
With beats by Australia's KATalyst, this is one of Guilty's grimiest, funkiest, most "out there" records my ears have heard. Definitely a head turner.

Dâm-Funk – *Invite The Light*
(STONES THROW)
Essential modern funk for both the loyal funk heads and those that want to know where funk is at today! Solid tunes from a man who has respect for the past while aiming squarely at the future.

Boof – *The Hydrangeas Whisper* (RUNNING BACK)
Boof aka Syclops aka Ladyvipb aka 1/2 of MV aka Sticky People aka Maurice Fulton aka producer of some of the funkiest, most interesting house music in the last two decades. He's back & you need this in your life!!

JAMES DILLON

100 MILLION BUTTONS CAN'T BE WRONG

Various Artists – *Indian Talking Machine*
(SUBLIME FREQUENCIES)
You can still travel the world on your hi-fi with Sublime Frequencies radio and field recordings of earth. This special release comes in a 244-page book featuring amazing photographs and artwork from old records and two CDs of Indian 78 recordings.

Run the Jewels – *Meow The Jewels*
(MASS APPEAL)
Run the Jewels album re-mixed with cat sounds. "I would never even insult the world by saying the album is good but it's certainly the high-water mark for cat sound records, I think." – El-P.

Bill Hicks – *The Complete Collection*
(COMEDY DYNAMICS)
"Today a young man on acid realized that all matter is merely energy condensed to a slow vibration, that we are all one consciousness experiencing itself subjectively, there is no such thing as death, life is only a dream, and we are the imagination of ourselves. Heres Tom with the Weather." Twelve CDs and six DVDs of one of my favorite comedians.

Various Artists – *Entertainment* [OST] (MAGNOLIA)
Music from the motion picture soundtrack of the Rick Alverson-directed feature. The soundtrack features Frank Sinatra Jr. among other greats.

Motörhead
Motörhead has released 23 studio albums over a career spanning 40 years. One of the greatest rock 'n roll bands of all time. We will never forget you Lemmy!

Various Artists – *Coxsone's Music: The First Recordings of Sir Coxsone The Downbeat 1960-63* (SOUL JAZZ)
Coxsone's Music is a three-CD, two double LP collection featuring over two-and-half hours of early Jamaican ska, rhythm and blues, jazz, and gospel music of the earliest recordings produced by Clement Dodd before he launched Studio One Records. All killer, no filler!

Various Artists – *The Silly Symphony Collection 1929-1939* (WALT DISNEY RECORDS)
This is a box set of 16 vinyl long players of the soundtracks from all 75 Silly Symphony cartoon shorts from 1929-1939. Featuring Leigh Harline, Frank Churchill, Paul Smith, Albert Hay Malotte, Bert Lewis and Carl Stalling. This is an amazing set!

Various Artists – *On-U sound vinyl re-issues* (ON-U SOUND)
Disturbing the comfortable and comforting the disturbed since 1980, Adrian Sherwood's On-U Sound label has released some of the most unique and incredible music ever heard. On-U Sound has released over 100 albums and singles. They are re-issuing some of their most important work on vinyl. I recommend you pick up all of them.

Tip:
Vote for Bernie Sanders and please follow our Siamese Cat, alliecat_in_alameda on Instagram so we can become internet millionaires. Thanks!

Jeff

***The Coloring Book: A Comedian Solves Race Relations In America* by Colin Quinn**
(GRAND CENTRAL PUBLISHING)
A great read!

Stretch & Bobbito – *Radio That Changed Lives Vol. I & II* (FAT BEATS)
Hip Hop that changed my life!

J-Zone – *Backyard Breaks 7"*
(OLD MAID ENTERTAINMENT)
J-Zone on drums!

Shabaam Sahdeeq – *Modern Artillery* (ELITE FLEET)
On cassette!

Art Blakey – *Moanin'* [Reissue] (BLUE NOTE)
Art Blakey, 'nuff said!

Joe Goldmark

Roots Music Maven

Jeff Lynne's ELO – *Alone In The Universe* (COLUMBIA)
First of all, this is not ELO, it's a solo Jeff Lynne album. In fact, he sings and plays all the instruments on this lush album. The ELO name must be a marketing ploy. I've loved his past productions for George Harrison and The Traveling Wilburys, and this album has that thick sound. Although it isn't as good as his classic *Armchair Theatre*, it's certainly better than his last solo album Long Wave. My favorite tune is "When I Was a Boy," the opening cut.

David James's GPS – *Billionaire Blues* (SELF-RELEASED)
This excellent album by our co-worker DJ is very hard to categorize. It's definitely jazzy, funky and experimental. The amazing thing is that it was all recorded live, with no overdubs, and yet sounds very polished. DJ features "unusual" instruments like viola, clarinet, and trombone, as well as his own funky guitar. I like the opening track "2Zs, 2Ps" that has the Miles groove, the "Obama Hop/Prayer" with the nice ensemble playing, and I love the last track "Dimes," although I might have edited it a bit. All in all a wonderful first album.

Jim Campilongo & Honeyfingers – *Last Night, This Morning*
(BLUE HEN)
For this album Jim returns to his "10 Gallon Cats" roots with an excellent ensemble album featuring the N.Y. band "Honeyfingers." Having played in the "Cats" myself, I enjoy hearing Jim play off of a steel guitar (Jonny Lam) as well as the other guitarists. It's also cool that Jim plays a couple of Cats tunes plus many of his new originals. My favorites are "Pie Party" and "Jim's Guitar Boogie."

Jim Lauderdale – *Soul Searching* (SKY CRUNCH)
This guy is everywhere, and he never stops recording! If there's an Americana Music event, he's there. This is a double CD with one disc recorded in Memphis using a lot of Al Green's musicians, including the Hodges brothers. It also has those clean Stax horn lines. The other disc is recorded in Nashville, but also has a soul vibe to it. Jim is so prolific, and plays his own style of country soul. I think my favorite is "Thank You For Saying Hi." If you're a Lauderdale fan you'll dig this album.

Tip:
Check out everything vinyl at my website Vinylbeat.com.

Joe

Security and I love to watch movies!

***Lord of War* (2005) – Directed by Andrew Niccol**

***Lawless* (2012) – Directed by John Hillcoat**

***The Wolverine* (2013) – Directed by James Mangold**

***City of God* (2002) – Directed by Fernando Meirelles/Kátia Lund**

***X-Men* (2000) – Directed by Bryan Singer**

***Kings of New York* (1990) – Directed by Abel Ferrara**

JR Trouble

R.I.P. SAMMY WINSTON

Electric Wizard – *Dopethrone*
(RISE ABOVE RECORDS)
An essential reissue from the kings of head banging stoners.

Various Artists – *High Fidelity* (OST) (HOLLYWOOD RECORDS)
Top 5 breakup songs of all time?

Joy Division – *Closer*
(FACTORY RECORDS)
Another "well, duh" reissue for some people, but if you've been living under a rock since 1980 here's your chance to catch up.

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Earl Sweatshirt – *I Don't Like Shit, I Don't Go Outside* (TAN CRESSIDA)
Finally, Earl on vinyl! Future legends aren't born every day, so treat your ears to this young, unrepentant wordsmith while he's still fresh.

JULIAN

Sun City Girls – *Torch of the Mystics* (ABDUCTION)
Classic album re-mastered & reissued.

Mammatus – *Sparkling Waters* (SPIRITUAL PAJAMAS)
Next-level Santa Cruz power trio's 4th album.

🎬 *Santa Sangre* (1989) – Directed by Alejandro Jodorowsky
Accept this masterpiece into yr life.

🎬 *The Devils* – Directed by Ken Russell
This movie will look familiar to you & you will love it.

Ashrae Fax – *Never Really Been Into It* (MEXICAN SUMMER)
Heirs to Cocteau Twin throne... HAIL.

Flying Saucer Attack – *Instrumentals 2015* (DRAG CITY)
Still as good as ever, trust.

KAIT

🎬 *The Tribe* (2014) – Directed by Myroslav Slaboshpytskiy
A contemporary silent film following a Ukranian teenager's beginnings at a boarding school for the deaf. One of the most unique (and brutal) movies I've ever experienced. A MUST SEE!

🎬 *Citizenfour* (2014) – Directed by Laura Poitras
Follow Edward Snowden as he releases classified information about NSA run surveillance programs. Experience Snowden's terror and paranoia with him. A real life thriller!

🎬 *What We Do In The Shadows* (2014) – Directed by Jemaine Clement/Taika Waititi
A fantastic mockumentary style comedy that follows four vampire roommates and their everyday lives. Featuring Jemaine Clement of *Flight of the Concords*.

❑ *Getting On* (2013) – Created by Mark V. Olsen/ Will Scheffer
A dark comedy television series based around the everyday work lives of the staff at an extended care unit. Although very dark at times, *Getting On* catches the beauty of interpersonal relationships of all kinds and isn't afraid to get raunchy.

KATHY

The Bird and The Bee – *Recreational Love* (ROSTRUM)
I am a Hall & Oates fan so it was easy to pick this album up and like it immediately. They take Hall & Oates and make the sound their own. It's a fun album.

Dee Dee Bridgewater – *Dee Dee's Feathers* (SONY)
A great jazz showcase that pays tribute to New Orleans history and also showcases the city's vibrant musical scene of today. Some amazing musicians play on this album. It is worth a listen.

Iris DeMent – *The Trackless Woods* (RED EYE)
Just imagine taking a Russian poet and putting their poems to music. That is exactly what Iris did on this album. Arrangements are simple with DeMent's voice and piano at the forefront. This is an unusual record and maybe not for the first time listener to Iris, but for those of us that have followed her career it is a very interesting album and very unique.

Patty Griffin – *Servant of Love* (RED)
Patty Griffin is one of America's finest singer-songwriters, or at least I think so. This is probably her most stripped down record since her debut album. This album is about heartbreak and healing, life and death and suffering and joy.

Abbey Lincoln – *Sophisticated Abbey* (HIGHNOTE)
This is a previously unreleased performance from the Keystone Korner in San Francisco in 1980. You will find original material, standards and songs that are close to her causes. She was a social activist. This is a great addition to her discography.

LEN DEL RIO

Killing Joke – *Pylon* (SPINEFARM)
Great new album from Killing Joke! Very reminiscent of early years. Still making great music with all the original members!

B-52'S – *Live! 8.24.1979* (RHINO)
Excellent early concert from the new wave icons. Released for Record Store Day on gold vinyl.

Harmonia – *Musik Von Harmonia* (GROENLAND)
Vinyl reissue from the Krautrock super group featuring members of Cluster & Neu!

Harmonia – *Deluxe* (GROENLAND)
Vinyl reissue from the Krautrock super group featuring members of Cluster & Neu! RIP: Dieter Moebius

🎬 *Spectre* (2015) – Directed by Sam Mendes
Not as good as *Skyfall* but still a strong Bond entry. Daniel Craig saves an otherwise weak storyline.

🎬 *Satan Bug* [Blu-ray] (1965) – Directed by John Sturges
"*The Satan Bug* is a film about the theft of germ cultures for the purpose of bioterrorism. The theft takes place at Station Three, a top secret U.S. biological warfare laboratory located somewhere in the Mojave desert." – IMDB. One of my favorite films finally making its way onto Blu-ray. George Maharis is excellent as the brooding government agent searching for the germ cultures and who stole them. Beautiful cinematic shots of the Palm Springs area and high desert locals in the early-'60s.

LUCIANO

Oneohtrix Point Never – *Garden Of Delete* (WARP)
Get slapped in the face by this beautiful, unpredictable, extraterrestrial and violently melancholic piece of work.

Jenny Hval – *Apocalypse, girl* (SACRED BONES)
"What is it to take care of yourself? What are we taking care of? A million bedrooms with hands softly lulling our divine cocks and cunts without telling anyone? A million ships come alone out on the calmest seas. So are we loving ourselves? Are we mothering ourselves?"

Helen – *Helen* (KRANKY)
Is there a ghost in this band? It sounds like a million ghosts being tortured.

Sun City Girls – *Torch of the Mystics* (ABDUCTION)
Well...

Carter Tutti Void – *F (x)*
(FORCED EXPOSURE)
Are you doing anything tonight?

No Joy – *More Faithful*
(MEXICAN SUMMER)
La plume de ma tante.

MARK

Wait, I work here?

🎬*Room* (2015) – Directed by Lenny Abrahamson
Brie Larson!!!

🎬*Diary Of A Teenage Girl* (2015) – Directed by Marielle Heller
Best coming of age movie in years.

🎬*The Tribe* (2014) – Directed by Myroslav Slaboshpytskiy
Fast times at a Ukranian deaf school. No subtitles, but easy to follow.

Ennio Morricone – *The Hateful Eight* (OST) (DECCA)
Best thing about the movie.

Los Lobos – *Gates Of Gold*
(429 RECORDS)

MICHAEL COOPER

David Bowie – *Blackstar*
(COLUMBIA)
I'm finding it hard to say anything right now. A beautiful finale from my all-time fave.

Apprentice Destroyer – *Glass Ceiling Universe*
(CASTLE FACE)
Audacious project by one of our own. Kraut-influenced experiments made secretly at visits to Guitar Center!

Popol Vuh – Re-issues
1) *Aguirre* 2) *Das Hohelied Salomos* 3) *Letzte Tage-Letzte Nachte* 4) *Nosferatu*. Pricey but sublime reissue series, get them while you can.

Christopher Owens – *Chrissybaby Forever*
(TURNSTILE)
Recorded almost totally by himself, this is his best work since the first Girls LP. Don't allow distro hijinks stop you from picking up this album!

Low – *Ones and Sixes*
(SUB POP)
Slowcore stalwarts still going strong over 20 years later.

White Magic – *I'm Hiding My Nightingale* (LEAVING RECORDS)
First handful of songs in many years leaves one wanting more. Full-length PLEASE!

NICKI JIZZ

Drag queen superstar,
winner of SF Weekly's "Best Tuck."

Nine Inch Nails – *Halo I-IV*
(THE BICYCLE MUSIC COMPANY)
A great box set released this past year with the first four *Halo*-numbered music releases by NIN. I already own three or more copies each of these LPs but I just couldn't resist owning another copy of greatness!

The Internet – *Ego Death*
(ODD FUTURE)
This is the second album by The Internet and I feel like they have matured on this one. Their sound is very put together with a focused direction and concept. Syd's voice is SOOO gorgeous!

Gliss – *Langsom Dans*
(MODERN OUTSIDER)
This album was released in 2014, but I've completely slept on this masterpiece. It has amazing lush vocals with guitar riffs that are just divine... It's my go-to album when I wake up in the morning. Enjoy.

🎬*Tangerine* (2015) – Directed by Sean S. Baker
OMG! This movie was probably one of the best I've seen this year. All I'll say about this movie is: Two transgender prostitutes in LA out for revenge. Lust.

City and Colour – *If I Should Go Before You* (DINE ALONE)
Dallas Green (City and Color) can do no wrong in my book...

Neko Case – *Truckdriver, Gladiator, Mule* (ANTI-)
This LP is the perfect gift for a Neko Case fan. It contains every single LP that she's released to date, most of them long out of print. Amazing packaging to go with the amazing music.

DIRTYSUBARU

Bill Evans and Jim Hall – *Undercurrent* (UNITED ARTISTS)
Everyone digs Bill Evans. This album is gentle, melodious and ripe with casual displays of brilliance from two jazz icons. Evans (piano) and Hall (guitar) are both masters, and their takes on jazz classics sound fresh and inspired, making the album flow seamlessly. This is a perfect album for a rainy day, a walk in the park, or a good book. I use it to zone in when I study.

The Flaming Lips – *Yoshimi Battles the Pink Robots*
(WARNER BROS.)
For me, *Yoshimi* (2002) is one of the best alternative rock albums of the 2000's. It's goofy, psychedelic, haunting and, at many points, down-

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right beautiful. Coyne, Drozd and Ivins craft something that can't really be categorized... It just kind of floats around your head and does its magic. It's the perfect follow-up to the Lips' 1999 masterpiece, *The Soft Bulletin*, because it's original, unpretentious and undeniably brilliant. It has a character of its own, and it's my favorite Flaming Lips album for headphones... A perfect album to draw to.

Wild Beasts – *Present Tense*
(DOMINO)
Present Tense is the third album from UK dream-rockers Wild Beasts. These guys capture their own vibe here... think Kate Bush with heavy Radiohead and electronic influences. It has a wry sense of humor that plays as brooding and dark. This album will get to you.

Wilco – *A Ghost is Born*
(NONESUCH)
This record sounds wonderful on vinyl. Wilco is masterful, and *A Ghost is Born* is one of their most beautiful. My favorite album from my favorite American band.

D'Angelo – *Black Messiah* (RCA)
A modern funk and soul masterpiece. Extensively delayed, and worth every minute, this album moves like water. D'Angelo is a genius, and *Black Messiah* is a sterling achievement.

Rebekah

Mild High Club – *Timeline*
(CIRCLE STAR)

Ashrae Fax – *Never Really Been Into It* (MEXICAN SUMMER)

Molly Nilsson – *Zenith*
(DARK SKIES ASSOCIATION)

Lower Dens – *Escape From Evil*
(RIBBON MUSIC)

Clu Gulager's Army

Get two birds stoned at once.

🎬*What We Do In The Shadows* (2014) – Directed by Taiki Waititi/Jemaine Clement
This was a real surprise! I'm pretty burned-out on vampires, I mean I'm down to watch some "Lost Boys" anytime (ladies take note), and it's a mockumentary (done to death), but this is a very funny film. It's really more about shared housing/roommate/friend BS but they just happen to be vampires...in New Zealand. Hilarious.

🎬*Society* [Deluxe Edition] (1989) – Directed by Brian Yuzna
This movie is gross, but I love it. Great social commentary and a face appearing out of a butt (hope I didn't give anything away!). The setting of sunny late-'80s LA looks great on Blu-ray, and definitely helps give it a good dose of cult fun. Brian Yuzna: *Society* will always be a hit for true lovers of cinema. Thank you!!

Apprentice Destroyer – *Glass Ceiling Universe*
(CASTLE FACE)
I only listen to albums recorded at Guitar Center (and in secret, no less!). Fans of "Tubular Bells" & *Thrones* should check this out. Great job Mr. Destroyer!

🎬*White Of The Eye* (1987) – Directed by Donald Cammell
This was the best film of 2016, only it was made in 1987. Donald Cammel (*Performance*) directed this totally insane cray-cray gem and considers himself a painter first and director second. A surrealist touch definitely helps take this thriller to Loco Town. A quote printed on the back packaging reads: "You have to see this movie," and YES, you do!

Ryan

aneristic/eristic

Alice Coltrane – *Turiya Sings*
(AVATAR BOOK INSTITUTE)
1982 release of devotional songs with vocals organ & synth. fourth world music with an eastern new age sound.

Various Artists – *Exotica Classics* (CHERRY RED)
this cd box set was released late-'14 but finally got a hold of it late-'15. cherry red records uk import includes five hard to find exotica lounge jazz releases from the late-'50s early-'60s. the original records are impossible to find. frank hunter "white goddess" kapp '59 is worth the price alone, a must have for exotica fans. miriam burton "african lament" epic '62 is also a stand out. also included are bob romeo, buddy collette and ahmad jamal.

Mbongwana Star – *From Kinshasa* (WORLD CIRCUIT)
a spin off band of polio stricken kinshasa street musicians "staff benda bilili" this is a solid yet exotic modern rock record from the congo. sonically if it followed a mars volta track on the radio, i can't imagine anyone changing stations.

Manu Dibango – *Ceddo*
(AFRICA SEVEN)
i first stumbled on to this soundtrack with the ceddo track on that luka bop comp circa 2004. now in 2016 the ost is fully reished, CD only. the music is not all worldy its more like a car chase library record that just went off road in to the exotica realm. i have seen the movie as well. late seventies senegal, pretty far out lo-fi affair with a political message. even with english subtitles its somewhat hard to fully understand but the music is rad.

Frank Zappa – *Roxy the Movie*
(EAGLE VISION)
in 1974 frank had this insane band. its captured here live on cd and dvd. if you wore out the old vhs version and cassette tape its time to upgrade.

Nash the Slash – *Children of the Night* (DINDISC)
the buckethead of electric violin

The Residents/Renaldo and the Loaf – *Title in Limbo*
(RALPH RECORDS)
psychedelic folk rock originally recorded in 1981 & 83. restored to the original recording. RIYL: slap happy and devo, buy or die...

Kim Jung Mi – *Now*
(LIGHT IN THE ATTIC)
recorded in 1973 south korea. unique vocals sort of a tripy folk rock sound. if you are only familiar with modern k-pop it's worth a look back at the ga-yo sound.

Sally Sparks

These are the films that scarred me for life:

🎬*Drowning By Numbers* (1988) – Directed by Peter Greenaway
By the same creative genius that brought us such amazing films as *The Cook, The Thief, His Wife, and Her Lover* (1986, some of my fav sets ever) and *The Pillow Book* (1996, with *full frontal* Ewan McGregor!) this film is another visual smorgasbord. All I remember is that A) there are visual clues throughout the movie, numbers counting up to 100 that you can search for like a sophisticated "Where's Waldo" B) People die and C) someone gets schtumped with a popsicle. I saw this when I was a kid and the idea of a popsicle up in there has forever haunted me.

🎬*Dancer in the Dark* (2000) – Directed by Lars von Trier
If you haven't seen this yet, then either there's something wrong with you or you are very intelligent. Despite (or because of) its genius, beautiful soundtrack, and superb acting by Bjork, I cried so hard the first time I saw this movie that I made my mother swear on my life that she never would watch it. Ever. I made the mistake of re-watching it on a transatlantic flight (why would an airline ever make this selection??) and cried so violently that a stewardess had to come and check on me. It's gorgeous and engrossing but don't view this unless you want to purge all of your tears.

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The Cell (2000) – Directed by Tarsem Singh
I saw this movie in college when I was on acid. If you have seen this movie, you know what a dumb idea that was. If you haven't seen this movie, please watch it without being on acid. I'm sure it's very different from my recollection of it but I don't think I'll ever have the courage to see it again.

The Hand (1981) – Directed by Oliver Stone
When I was very young, a parent's friend rented the VHS and sat the kids down to watch. All I know is the main character's hand gets chopped off when he sticks it out the window of his car on the freeway, he gets a weird robot hand, the actual human hand comes to life, and it murders people. I need to go back and watch this again because I'm sure it's more campy (or perhaps just more interesting) than I remember but it took me decades to put my hand out a car window without fear. Because of this film. Thanks a lot, Oliver Stone.

Requiem for a Dream (2000) – Directed by Darren Aronofsky
I. Just. Can't.

Sean Murphy

Irish drinker, Jewish thinker.

Lana Del Rey – _Honeymoon_
(POLYDOR)
I know this will shred my credibility with some of you, but who cares! I'm just as surprised as you to be recommending this album, but my roommate bought it and it wormed its way into my brain. Incredibly lush arrangements soaked in reverb make it sound like she's singing in a snow globe floating through space. Surprisingly beautiful.

Fuzz – _II_ (IN THE RED)
Ty Segall and co. have once again served up a slab of sludge that makes me wanna jump up and down and break shit. Make sure if you catch them live to see a doctor about your melted face afterwards...

Kurt Cobain / Nirvana - Montage of Heck [Deluxe box set] (2015) – Directed by Brett Morgen
Despite claims by some about its accuracy, this is still one of the best, well made docs I've ever seen. Kurt was a singular artist, and his music is still incredibly powerful and relevant 20 years later. Plus, the box set contains a jigsaw puzzle! Treat yo self!

David Bowie – _Blackstar_
(COLUMBIA)
His music has always been a huge part of my life, and his farewell release is an achingly heartfelt and beautiful goodbye. Safe travels back to your home planet, Starman. R.I.P.

Eugene Mirman – _I'm Sorry (You're Welcome)_ (SUB POP)
Eugene is one of my favorite comics, and this self-described 11-volume suite on seven LPs is one of the most conceptually adventurous things any comedian has done in years.

Tip:
Listen to Jesus Dude Mom at Jesusdudemom.bandcamp.com and like us on Facebook & Instagram!

Shayde

Still here.

Joe Roberts – _LSD Worldpeace_
(UNPIANO BOOKS)
Joe is one of the rawest talents in San Francisco. That's not an overstatement. If you're looking for something to inspire the hell out of you whether you're a cook, a politician, writer, schoolbus driver, look no further.

Wreckless Eric – _AmERICa_ (FIRE)
Fantastic record from legendary Stiff artist and composer of one of the greatest singles of all time, "Whole Wide World." This doesn't feel like some corny comeback record. This is an artist aging beautifully.

Guilty Simpson – _Detroit's Son_
(STONES THROW)
Personally my favorite hip hop album this year. Every single person that I've played this for freaks out and buys it immediately. You should do the same. I'm a sucker for a gritty baritone. Throw some tense yet hypnotic beats in and I'm good for days. This is a no brainier.

Hunger Makes a Modern Girl: A Memoir by Carrie Brownstein (RIVERHEAD BOOKS)
Didn't expect this to be the tearjerker that it turned out to be. This will be required reading in my household should I ever start a family. I hope she writes another book soon. There's an Amoeba SF moment hidden in there.

Teenage Jesus and The Jerks – _Live 1977-1979_ (OTHER PEOPLE)
This is the way I like to hear TJ and the Jerks. Relentless skronk that leaves you feeling drained yet completely inspired. This was a perfect band and this is how a live album should be. Six shows spanning two years.

Sheryl

Bach, Beethoven, Rzewski – _Bach/Beethoven/Rzewski_ (SONY)
Featuring: Igor Levit, piano
Pianist Igor Levit performs Bach: Goldberg Variations /Beethoven: Diabelli Variations /Rzewski: The People United (Will Never Be Defeated) Sony (3CD Box Set)

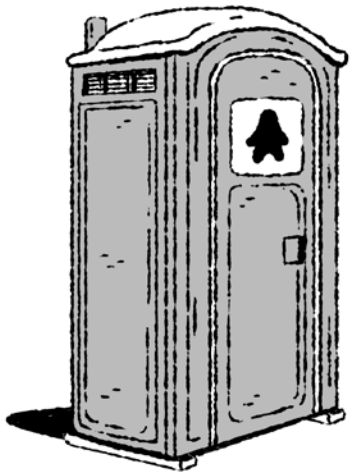
Richard Wagner – _Das Rheingold_ (NAXOS)
Featuring: Van Zweden/Hong Kong Philharmonic Orchestra
Wagner Das Rheingold performers: Cangelosi (Tenor), Sidhorn (Baritone), Goerne (Baritone), DeYoung (Mezzo), etc. Jaap Van Zweden (Conductor), Hong Kong Philharmonic Orchestra Naxos (2CD)

Jean Sibelius – *White Swan*
(NAXOS)
Featuring: Segerstam/Turku Philharmonic Orchestra
Sibelius: White Swan-The Complete Incidental Music with Organ & Orchestra/ The Odlan/ The Lonely Ski Trail-melodrama for narrator,Harp & Strings/The Countess's Portrait //Leif Segerstam conducting the Turku Philharmonic Orchestra. Naxos CD.

Bedrich Smetana – *Dalibor*
(ONYX)
Featuring: Belohlavek/ BBC Philharmonic Orchestra
Smetana-Dalibor (opera) performed by Burasova (Soprano)/Samek (Tenor),etc. Jiri Belohlavek conducting the BBC Philharmonic Orchestra. ONYX (2CD)

Kaija Saariaho – *Let the Wind Speak* (ONDINE)
Featuring: Hoitenga/Da Camera of Houston
Seven contemporary works for Flute with various accompanists. Camilla Hoitenga,flute with the Da Camera of Houston. Ondine CD

***Verdi: Falstaff* (2015) – Directed by Robert Carsen**
Featuring: James Levine conductor/ Metropolitan Opera
Verdi Falstaff (Opera) Performed by Angela Meade (Soprano)/Ambrogio Maestri (Baritone)/ Stephanie Blythe (Soprano)/etc. James Levine/ Metropolitan Opera Chorus & Orchestra. Decca DVD or Blu-ray.



Suzanne Lee James

***I'll Never Write My Memoirs* by Grace Jones** (GALLERY BOOKS)

Singers & Players – *War Of Words/Revenge Of The Underdog* (ON-U SOUND)
Quality re-issues of these great reggae-dub classics from the '80s.

David James's GPS – *Billionaire Blues* (DEMJAMS)
Elegant, unusual compositions performed playfully by a great band. I love this record!

Cecile McLorin Salvant – *For One To Love* (MACK AVENUE)

Tom Lynch

Words wasted on the deaf,
beauty unseen by the blind, indeed,
pearls before swine.

Woodrow Adams – *This Is The Blues Volume 4: A Collection Of Authentic Blues Recordings*
(BE! SHARP RECORDS)
Limited to 500 copies, imported from France. Sixteen tracks, ten of which issued here for the first time. Woodrow Adams spent his life in northern Mississippi small towns and recording in the Blues Capitol of Bluff City-Memphis, Tennessee. Stepping in to the hallowed single room of Memphis Recorders AKA Sun Studio, Adams would cut two singles there to be released on the Chess Brother's Checker Label of Chicago. Adam's embodied the "perfect imperfection" Sam Phillips loved to find and record: the rough hewn, raw, gut bucket sound of Beale Street on a Saturday night or a country fish fry party. Like so much beloved by Phillips the releases by Adams failed to catch on, and Adams would continue to work by day and play gigs on the weekends. Adams would make one more try at the Brass Ring recording in 1961 for the Home Of The Blues Label, smoothing his sound some what latching on the cool funky sound by Slim Harpo. But, alas, no break out. Another session was done in 1967 with nothing issued until the present. This 16-cut re-issue represents a golden era captured forever. The soon to be disappearing regional sound of rural American music, the fuel of Rock N Roll & Soul. Woodrow Adams has been revered for decades by the cults of Blues and Rockabilly enthusiasts who recognize the loose, juicy sound laid out this LP as the pure, genuine wild cry of good times all night long.

The Wolfmanhattan Project – *Smells Like You/You Are My Glue 7"* (IN THE RED)
Bob Bert, Mick Collins, Kid Congo Powers raising a racket on this 45 rpm single. "Smells Like You," flaying guitar screech, bashing drum orgy, Mick's low growl threading through the din, no disappointment here for long time fans. "You Are My Glue," surprises here! Tight arrangement,scintillating rhythm, Kid Congo commanding the vocals in way that reminds the listener of Lux Interior in his sexy seething slow burning manner. Can't wait for the next single.

The Flamingo Club – *Let Me Tell You My Heart 7"*
(MAJESTIC SOUND RECORDS)
Handed to me by The Flamingo Club's drummer, Yoishi Ogawa, a superb four-track 45 rpm EP with CD version of the material on the vinyl single. What a treat! Top notch Nippon Beat from a quartet of guys who got the chops to do it! It's all a love letter to Mersey Beat bands and The Flamin' Groovies Sire Records days, and I feel fine about that. If you dug The Kaisers or The Dukes of Hamburg, you're gonna love The Flamingo Club. Yeah, yeah, yeah.

Jack Costanzo – *Mr. Bongo*
(JAZZMAN RECORDS, LTD)
Career retrospect of the guy who palmed his way to fame on the bongos. Tapped on the shoulder from all the big name Cubano and Jazz orchestras of the day, irony of irony, he was just a nice Italian boy from NYC. All apart of the great melting pot theory, Costanzo was the ire and envy of players who thought they naturally had the edge. Costanzo would go on from pop records and jazz, to soundtrack work. Yes, that's Jack Costanzo on Henry Mancini's score for Orson Welles' *Touch Of Evil*, to name just one iconic Costanzo recording. A great time trip back to when the Latin band sound was being heard everywhere.

Various Artists – *Bossa Nova And Grits: R&B Hip Shakers Volume 4* (VAMPI SOUL)
Another handpicked comp from the vaults of King Records of Cincinnati, Ohio by that dee jay with the leeway, WFMU's host of Downtown Soulville, Mr. Fine Wine! The bad lads and hot kitties of the King/Federal Empire stretch the Queen City's sexy, supple R&B and nitty gritty Blues with some shades of lighter brown Soul con Espanol. Put your ears to this disc and subtly shake what your mother gave you, word to your ancestor's booty! Willie John, Johnny "Guitar" Watson, Amos Milburn, and many more keep your big ol' feet on the dance floor!

***Sam Phillips: The Man Who Invented Rock 'N' Roll* by Peter Guralnick**
(LITTLE, BROWN, AND COMPANY)
Sam Phillips, a country boy growing up in the Great Depression in the rural southern world of small town Alabama, wanted to be a criminal defense attorney but ended up in radio, the recording business, and ultimately changing the course of cultural history the world over. He was entranced by what he called "the perfect imperfection", the sound of something so real and pure it made one throw out the rule book of accepted standards of "taste," "talent," and "proper." Peter Guralnick, author of numerous books on American music, has delivered perhaps his crowning glory in this book on the nervous but driven man who was compelled to record Howling Wolf, Ike Turner, Elvis Presley, Johnny Cash, and Jerry Lee Lewis among many, many more. Culled over 25 years being Sam's neighbor and friend, Guralnick's book takes the reader back to the land, the soil, the water of a place that really gave the world the finest, wildest, and purest element of the American sound that still has yet to be topped.

Various Artists – *Rhythm 'n' Bluesin' by the Bayou: Vocal Groups, Volume 12*
(ACE RECORDS)
The maniacs at Ace Records—though this is a CD—just keep cranking these comps of Louisiana Rock 'N' Roll, R&B, & Blues, & Swamp Pop, each one a jewel, incredible! Volume 12 slam bangs it home with Little Henry & The Dew Drops, The Gaynotes, The Hi-Fi's, Cookie & The Cupcakes, but WAIT until you get to track #8, "Calino" by an UNKNOWN GROUP!!!!! This is the kind of song that alters lives, changes direction, upsets happy homes, steals kisses, gets drunk & be's somebody! I'm not kidding.

Various Artists – *Popcorn Exotica: R&B, Soul, Exotic Rockers From The '50s & '60s*
(CROYDON MUNICIPAL)
Apparently *Volume 3* in a series but I haven't been able to put my hands to the first two, this is some fine, fine, fine throw back fun with eternal appeal. Just as the kids in the UK of the '70's had their "Northern Soul" scene, the weirdo youth of Belgium had their "Popcorn" scene: mid tempo R&B, early Soul, and "exotic" Rock 'N' Roll instrumental 45s was the sound favored by the DJ's at the rough and tumble Popcorn Club. You could imagine John Waters and Joe Strummer hopped up on speed and lager beer arguing over better 'B' sides while US sailors danced with ladies of the night [or, whoever] to the sounds of Gary U.S. Bonds' "Time Ole Story," The Delcos' "Arabia," Ornella Vanoni's "Coccodrillo," or Les Elgart's "Voodoo Drums." Boozy, sexy sounds of dance floors past.

Various Artists – *Wait For Me: Songs of Love, Lust, and Discontent from the 1920s and 1930s* (EAST RIVER RECORDS)
Magnificent 3CD set of 78s from the collections of Robert Crumb, John Heneghan, and Don Kent. Rarities abound over three discs that bring together storied recordings all about sex, love, lust, and the eventual hell it brings. Kids, stop trying to find this stuff in some clown's garage, it's all gone and it's all HERE. Just forget about being cool and concentrate on LEARNING THE SONGS. When these old bastards croak, maybe you can win their 78s on eBay when their ingrate kids sell it all off. The only thing better than listening to great old music like this on your own is you & your partner fucking to it while it spins in the CD player. Adds years to your life.

The Sensational Saints – *You Won't Believe It*
(NUMERO GROUP)
Fantastic Funky Gospel, killer stuff. Many thanks to Vinnie Esparza for putting this in my hands.

Tony Green

"You did remove the stylus guard …right?"

Reckless by Chrissie Hynde
(DOUBLEDAY)
Chrissie's autobio is a brutally honest & wry look at one of the most fascinating stories—and eras—in rock music. Yes, she name drops up the wazoo but it never feels gratuitous, even after moving to London & hanging with UK first-wave punk royalty. She recounts the harrowing events behind the song "Tattooed Love Boys," and the tragic rise and fall of the first Pretenders lineup. She's very laissez-faire about her vocal prowess also, amazingly enough for arguably the best female rock singer of her generation (and my favorite by a mile!). In a year of amazing rock women autobiographies, this is the best!

Grimes – *Art Angels* (4AD)
Claire Boucher is Grimes, and *Art Angels* is her production vision coming into hard focus after its more blurred predecessor *Visions*. Check out "Belly of The Beat"...almost radio-friendly!

Jazz at Lincoln Center Orchestra with Wynton Marsalis – *Live In Cuba*
(BLUE ENGINE)
Amazing arrangements and great sound on what could have been a mere nostalgia trip...this is as full of life as Ellington at Newport. Best Sunday morning record in years!

Beach House – *Depression Cherry* (SUB POP)
This shoegaze/pop stuff is not usually my cuppa...but man these songs are good! Check out "Sparks"...dreamy a la Hope Sandoval...and I haven't even heard the LP they released just after this yet!

Fresh & Onlys – *Early Years Anthology* (CASTLE FACE)
No, seriously...I really like this! Great show at the Hemlock recently too!

Tip:
New PeeWee Herman movies debuts at SXSW in March!! YES!!

Vinnie Esparza

www.djvinnie.net

Owen Gray – *Give Me a Little Sign 7"* (COXSON'S MUSIC JAPAN)
This high quality Japanese pressing of this superb reggae cover of Brenton Wood's classic makes everything alright in the world.

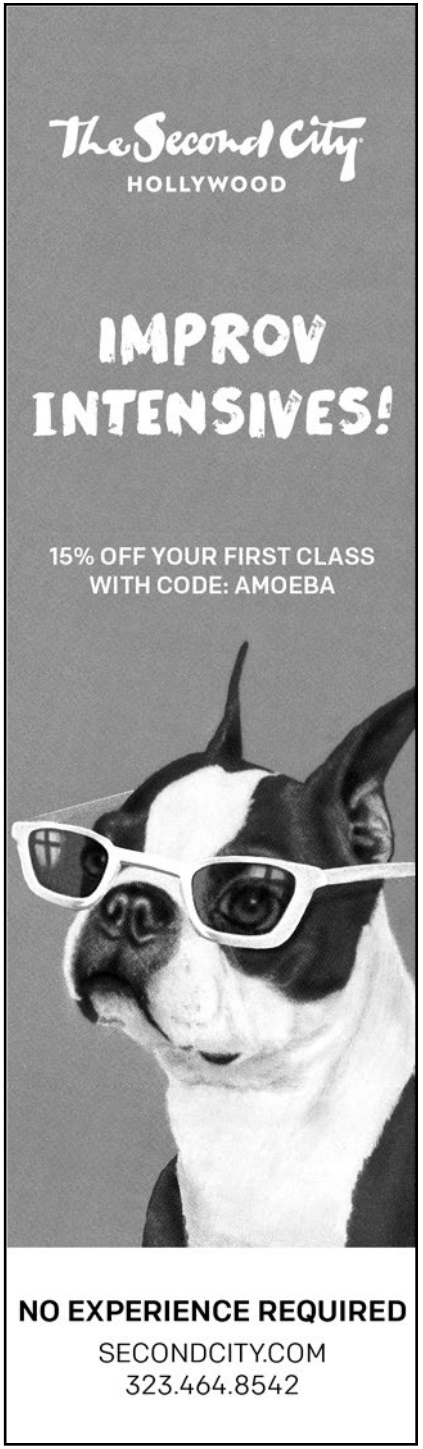
Benjamin – *Arriving* (CHERRIES)
Lovely new album of early '80s influenced soul from the fine folks at Cherries.

Professor Brian Oblivion – *Dissertation Vol. I* (CLOCKWISE)
One of the Bay Area's finest beat makers returns with this sure-shot sophomore effort. A must for fans of early DJ Shadow and J Dilla. This guy is the real deal.

Raekwon – *Ice Cream 7"*
(GET ON DOWN)
One of the best Wu-Tang productions on a loud 45 with picture sleeve. This sells itself. A no-brainer.

Greg Foat Group – *Dancers at the Edge of Time* (JAZZMAN)
One of the best kept secrets. Superb jazz: deep and spiritual. In fact, ALL of his albums are well worth picking up. This guy is deserving of much wider recognition. Remember, you heard it here first.

Tip:
Lose the Razor/hoverboard. Unless you're 12, you look like a clown.



300 Essential Records You Need on Vinyl

Looking to start your record collection or fill out the one you have? Here's a place to start. We tried to include albums that are readily available on vinyl for $50 bucks or under, nothing too rare or out of print. We also tried to avoid greatest hits records and focus on studio albums. Here is our list, in alphabetical order. Start collecting!

AC/DC
Highway to Hell (1979)

THE ALLMAN BROTHERS BAND
At Fillmore East (1971)

ANIMAL COLLECTIVE
Merriweather Post Pavilion (2009)

APHEX TWIN
Selected Ambient Works 85-92 (1992)

ARCADE FIRE
Funeral (2004)

THE B-52'S
The B-52's (1979)

THE BAND
The Band (1969)
Music From Big Pink (1968)

THE BEACH BOYS
Pet Sounds (1966)
Today! (1965)
The Smile Sessions (2011)

BEACH HOUSE
Teen Dream (2010)

BEASTIE BOYS
License to Ill (1986)
Paul's Boutique (1989)

THE BEATLES
Abbey Road (1970)
Let It Be (1970)
Meet the Beatles! (1964)
Revolver (1966)
Rubber Soul (1965)
Sgt. Pepper's Lonely Hearts Club Band (1967)
The White Album (1968)

BELLE & SEBASTIAN
If You're Feeling Sinister (1997)

CHUCK BERRY
The Great Twenty-Eight (1982)

BIG STAR
#1 Record (1972)
Radio City (1974)
Third/Sister Lovers (1978)

BJORK
Homogenic (1997)
Post (1995)

BLACK FLAG
Damaged (1981)

BLACK STAR
Mos Def & Talib Kweli Are Black Star (1998)

BLACK SABBATH
Black Sabbath (1970)
Paranoid (1970)

MARY J. BLIGE
What's the 411? (1992)

BLONDIE
Parallel Lines (1978)

BLUR
Parklife (1994)

BOARDS OF CANADA
Music Has the Right to Children (1998)

DAVID BOWIE
Hunky Dory (1971)
The Rise and Fall of Ziggy Stardust and the Spiders from Mars (1972)

THE BREEDERS
Last Splash (1993)

JAMES BROWN
Live at the Apollo (1963)

THE DAVE BRUBECK QUARTET
Time Out (1959)

JEFF BUCKLEY
Grace (1994)

BUENA VISTA SOCIAL CLUB
Buena Vista Social Club (1997)

KATE BUSH
Hounds of Love (1985)

THE BYRDS
Mr. Tambourine Man (1965)
Sweetheart of the Rodeo (1968)

CAN
Ege Bamyasi (1972)
Tago Mago (1971)

THE CARPENTERS
Close to You (1970)

THE CARS
The Cars (1978)

JOHNNY CASH
At Folsom Prison (1968)

CAPTAIN BEEFHEART
Trout Mask Replica (1969)

NICK CAVE & THE BAD SEEDS
Let Love In (1994)

RAY CHARLES
The Genius of Ray Charles (1959)
Modern Sounds in Country And Western Music (1962)

THE CLASH
The Clash (1977)
London Calling (1979)

COCTEAU TWINS
Heaven or Las Vegas (1990)

LEONARD COHEN
Songs of Leonard Cohen (1967)

ORNETTE COLEMAN
The Shape of Jazz to Come (1959)

JOHN COLTRANE
A Love Supreme (1964)

ELVIS COSTELLO
My Aim Is True (1976)
This Year's Model (1978)

CREEDENCE CLEARWATER REVIVAL
Green River (1969)

THE CURE
Disintegration (1989)

D'ANGELO
Voodoo (2000)

DAFT PUNK
Discovery (2001)

MILES DAVIS
Kind of Blue (1959)
Bitches Brew (1969)
In a Silent Way (1969)

DE LA SOUL
3 Feet High and Rising (1989)

DEERHUNTER
Microcastle (2008)

DEPECHE MODE
Violator (1990)

DJ SHADOW
Entroducing... (1996)

THE DOORS
The Doors (1966)

DR. DRE
The Chronic (1992)

NICK DRAKE
Five Leaves Left (1969)
Pink Moon (1972)

BOB DYLAN
Blonde on Blonde (1966)
Blood on the Tracks (1975)
Bringing it All Back Home (1965)
The Freewheeling Bob Dylan (1963)
Highway 61 Revisited (1965)
The Times They Are A-Changin' (1964)

THE EAGLES
Hotel California (1976)

BRYAN ENO & DAVID BYRNE
My Life in the Bush of Ghosts (1981)

BRIAN ENO
Here Come the Warm Jets (1973)

THE FALL
This Nation's Saving Grace (1985)

ELLA FITZGERALD
Sings The Cole Porter Song Book (1956)

FKA TWIGS
LP1 (2014)

THE FLAMING LIPS
The Soft Bulletin (1999)

FLEET FOXES
Fleet Foxes (2008)

FLEETWOOD MAC
Rumours (1976)

ARETHA FRANKLIN
I Never Loved a Man the Way I Love You (1967)

FUNKADELIC
Maggot Brain (1971)

SERGE GAINSBOURG
Histoire de Melody Nelson (1971)

MARVIN GAYE
What's Going On (1971)

GALAXIE 500
On Fire (1989)

GANG OF FOUR
Solid Gold (1981)
Entertainment (1979)

STAN GETZ / JOÃO GILBERTO
Getz / Gilberto (1964)

AL GREEN
I'm Still in Love With You (1972)
Let's Stay Together (1972)

GREEN DAY
Dookie (1994)

GRIMES
Visions (2012)

GUIDED BY VOICES
Bee Thousand (1994)

GUNS N' ROSES
Appetite for Destruction (1987)

GEORGE HARRISON
All Things Must Pass (1970)

GENIUS/GZA
Liquid Swords (1995)

THE JIMI HENDRIX EXPERIENCE
Are You Experienced? (1967)

JIMI HENDRIX
Electric Ladyland (1968)

BILLIE HOLIDAY
Lady in Satin (1958)

WHITNEY HOUSTON
Whitney Houston (1985)

LAURYN HILL
The Miseducation of Lauryn Hill (1998)

HUSKER DU
Zen Arcade (1984)

IGGY & THE STOOGES
Raw Power (1973)

INTERPOL
Turn on the Bright Lights (2002)

JANET JACKSON
Control (1986)

MICHAEL JACKSON
Off the Wall (1979)
Thriller (1982)

ETTA JAMES
At Last! (1960)

JAY-Z
The Blueprint (2001)
Reasonable Doubt (1996)

THE JESUS & MARY CHAIN
Psychocandy (1985)

ELTON JOHN
Goodbye Yellow Brick Road (1973)

ROBERT JOHNSON
King of the Delta Blues (1961)

JANIS JOPLIN
Pearl (1971)

JEFFERSON AIRPLANE
Surrealistic Pillow (1967)

ROBERT JOHNSON
King of the Delta Blues Singers (1961)

JOY DIVISION
Unknown Pleasures (1979)
Closer (1980)

KING CRIMSON
In the Court of King Crimson (1969)

CAROLE KING
Tapestry (1971)

THE KINKS
Something Else By The Kinks (1967)
The Kinks Are the Village Green Preservation Society (1968)

KRAFTWERK
Computer World (1981)
Trans-Europe Express (1977)

FELA KUTI
Zombie (1977) (Can be found on Box Set #3, curated By Brian Eno)

KENDRICK LAMAR
To Pimp a Butterfly (2015)

LED ZEPPELIN
I (1969)
II (1969)
III (1970)
IV (1971)
Houses of the Holy (1973)
Physical Graffiti (1975)

JOHN LENNON
John Lennon/Plastic Ono Band (1970)
Imagine (1971)

MADONNA
Like a Prayer (1989)

THE MAMAS & THE PAPAS
If You Can Believe Your Eyes and Ears (1966)

BOB MARLEY & THE WAILERS
Catch a Fire (1973)

MASSIVE ATTACK
Mezzanine (1998)

MADVILLAIN
Madvillainy (2004)

CURTIS MAYFIELD
Superfly (1972)

ESSENTIAL RECORDS

M83
Hurry Up, We're Dreaming (2011)

METALLICA
Master of Puppets (1986)
Ride the Lightning (1984)

JONI MITCHELL
Blue (1971)

MODEST MOUSE
The Moon and Antarctica (2000)

ENNIO MORRICONE
The Good, the Bad and the Ugly [OST] (1966)

VAN MORRISON
Astral Weeks (1968)
Moondance (1970)

CHARLES MINGUS
Mingus Ah Um (1959)

THE MOTHERS OF INVENTION
Freak Out! (1966)

MY BLOODY VALENTINE
Loveless (1991)
Isn't Anything (1988)

NAS
Illmatic (1994)

NEUTRAL MILK HOTEL
In the Aeroplane Over the Sea (1998)

NEU!
Neu! (1972)

NEW ORDER
Power, Corruption & Lies (1983)

NIRVANA
In Utero (1993)
Nevermind (1991)
MTV Unplugged in New York (1994)

NOTORIOUS B.I.G.
Ready to Die (1994)
Life After Death (1997)

Nuggets: Original Artyfacts from the First Psychedelic Era, 1965–1968 (1972)

N.W.A.
Straight Outta Compton (1988)

OASIS
(What's the Story) Morning Glory? (1995)

FRANK OCEAN
Channel Orange (2012)

OS MUTANTES
Os Mutantes (1968)

OUTKAST
Stankonia (2000)
Aquemini (1998)

PANDA BEAR
Person Pitch (2007)

DOLLY PARTON
Coat of Many Colors (1971)

PAVEMENT
Slanted and Enchanted (1992)

THE PRETENDERS
The Pretenders (1979)

PINK FLOYD
Animals (1977)
Dark Side of the Moon (1973)
The Wall (1979)
Wish You Were Here (1975)

THE PIXIES
Doolittle (1989)
Surfer Rosa (1988)

PJ HARVEY
To Bring You My Love (1995)

THE POLICE
Synchronicity (1983)

IGGY POP
The Idiot (1977)

PORTISHEAD
Dummy (1994)
Third (2008)

ELVIS PRESLEY
Elvis Presley (1956)
The Sun Sessions (1976)

PRIMAL SCREAM
Screamadelica (1991)

PRINCE
1999 (1982)
Purple Rain (1984)

PUBLIC ENEMY
Fear of a Black Planet (1990)
It Takes a Nation of Millions to Hold Us Back (1988)

PUBLIC IMAGE, LTD.
Second Edition (1980)

QUEEN
A Night at the Opera (1975)

RADIOHEAD
The Bends (1995) - 204
In Rainbows (2007)
Kid A (2000)
OK Computer (1997)

RAEKWON
Only Built 4 Cuban Linx... (1995)

THE RAMONES
The Ramones (1976)

LOU REED
Transformer (1972)

R.E.M.
Reckoning (1984)
Murmur (1983)

THE REPLACEMENTS
Let It Be (1984)

LITTLE RICHARD
Here's Little Richard (1957)

RIDE
Nowhere (1990)

OTIS REDDING
Otis Blue/Otis Redding Sings Soul (1965)

THE ROLLING STONES
Aftermath (1966)
Beggars Banquet (1968)
Exile on Main Street (1972)
Let It Bleed (1969)
Sticky Fingers (1971)

THE RONETTES
Presenting the Fabulous Ronettes Featuring Veronica (1964)

ROXY MUSIC
Avalon (1982)
For Your Pleasure (1973)

THIS HEAT
Deceit (1981)

Saturday Night Fever (1977)

SEX PISTOLS
Never Mind the Bullocks, Here's the Sex Pistols (1977)

SIGUR ROS
Ágætis Byrjun (1999)

SLEATER-KINNEY
The Woods (2005)

SLINT
Spiderland (1991)

SLY & THE FAMILY STONE
Stand! (1969)
There's a Riot Goin' On (1971)

NINA SIMONE
Nina Simone Sings the Blues (1967)

SIMON & GARFUNKEL
Bridge Over Troubled Water (1970)

PAUL SIMON
Graceland (1986)

FRANK SINATRA
In the Wee Small Hours (1955)

SLOWDIVE
Souvlaki (1993)

SONIC YOUTH
Daydream Nation (1988)
Murray Street (2002)
Sister (1987)

PHIL SPECTOR
A Christmas Gift For You (1963)

BRUCE SPRINGSTEEN
Born to Run (1975)
Darkness on the Edge of Town (1978)
Nebraska (1982)
The River (1980)

SMASHING PUMPKINS
Mellon Collie and the Infinite Sadness (1995)
Siamese Dream (1993)

ELLIOTT SMITH
Either/Or (1997)

PATTI SMITH
Horses (1975)
THE SMITHS
The Queen Is Dead (1986)
The Smiths (1983)

SNOOP DOGG
Doggystyle (1993)

SPIRITUALIZED
Ladies & Gentlemen We Are Floating in Space (1997)

DUSTY SPRINGFIELD
Dusty in Memphis (1969)

STEELY DAN
Aja (1977)

THE STONE ROSES
The Stone Roses (1989)

THE STOOGES
Funhouse (1970)

THE STROKES
Is This It? (2001)

SUICIDE
Suicide (1977)

The Sun Records Story (2001)

TALKING HEADS
More Songs About Buildings and Food (1978)
77 (1977)
Remain in Light (1980)

TALK TALK
Spirit of Eden (1988)

TAME IMPALA
Currents (2015)

TELEVISION
Marquee Moon (1977)

THROBBING GRISTLE
20 Jazz Funk Greats (1979)

T. REX
Electric Warrior (1971)

A TRIBE CALLED QUEST
The Low End Theory (1991)

U2
The Joshua Tree (1987)

THE VELVET UNDERGROUND
Loaded (1971)
The Velvet Underground (1969)
The Velvet Underground & Nico (1967)
White Light/White Heat (1968)

VIOLENT FEMMES
Violent Femmes (1983)

TOM WAITS
Swordfishtrombones (1983)
Rain Dogs (1985)

WEEZER
The Blue Album (1994)
Pinkerton (1996)

KANYE WEST
Late Registration (2005)
My Beautiful Dark Twisted Fantasy (2010)

THE WHO
Quadrophenia (1973)
Who's Next (1971)

THE WHITE STRIPES
Elephant (2003)
White Blood Cells (2003)

WILCO
Yankee Hotel Foxtrot (2002)

HANK WILLIAMS
Ramblin' Man (1955)

LUCINDA WILLIAMS
Car Wheels on a Gravel Road (1998)

STEVIE WONDER
Innervisions (1973)
Songs in the Key of Life (1976)
Talking Book (1972)

WU–TANG CLAN
Enter the Wu–Tang (36 Chambers) (1993)

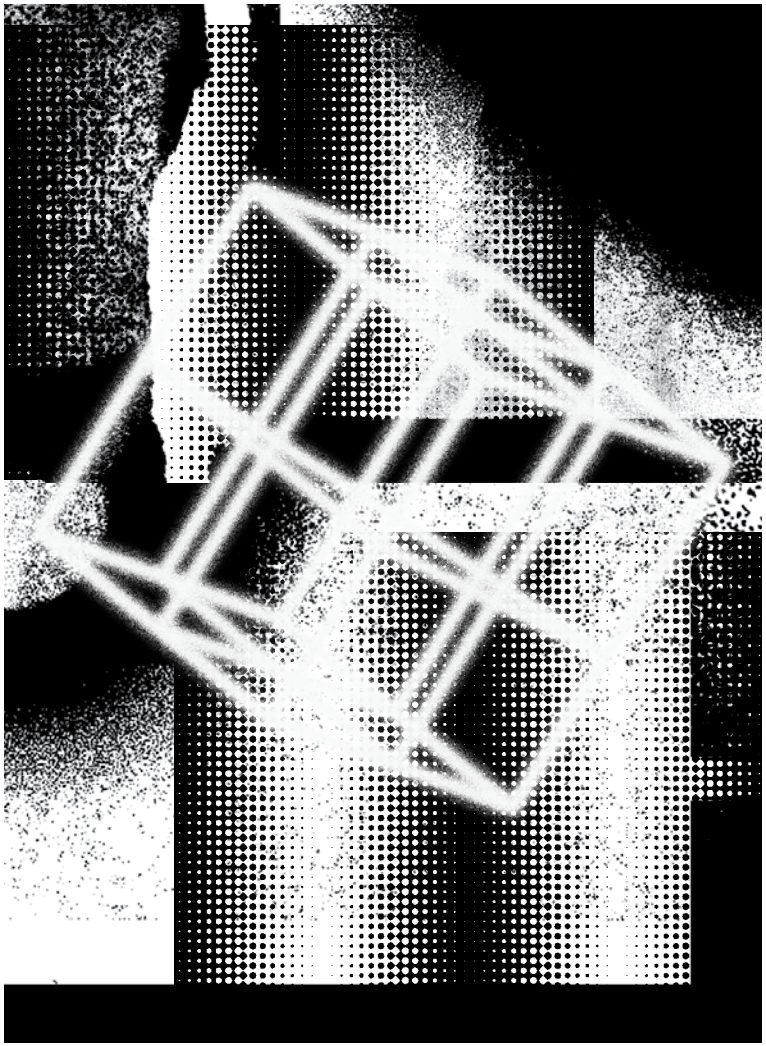
XTC
Skylarking (1986)

YO LA TENGO
I Can Hear the Heart Beating as One (1997)

NEIL YOUNG
After the Gold Rush (1970)
Everybody Knows This Is Nowhere (1969)
Harvest (1972)

THE ZOMBIES
Odessey & Oracle (1968)

SPACE 15 TWENTY



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HOLLYWOOD

AARON A.

What We Do in the Shadows (2014) – Directed by Jemaine Clement & Taika Waititi

Sick of vampire flicks? I thought I was, too, but the surprisingly clever and fresh *What We Do in the Shadows* may be the funniest thing Jermaine Clement ("Flight of the Conchords") and Taika Waititi (*Eagle vs Shark*) have done yet.

Bitter Rice [Criterion] (1949) – Directed by Giuseppe De Santis

Part Italian neo-realism, part thriller, the long out-of-print *Bitter Rice* finally gets the Criterion treatment. This tale of two criminals hiding out in a peasant rice farm somwehow manages a good balance of social/economic commentary and saucy eye-candy.

Eagles of Death Metal – *Zipper Down* (DOWNTOWN)

They're back and boogyin' with what may be their best record since *Death by Sexy*!

The Sonics – *50*

(LIGHT IN THE ATTIC/ETIQUETTE)

Light In The Attic's three-LP box set of the monumentally influential cult garage band includes mono reissues of The Sonics' first two LPs for Etiquette Records as well as a third LP of alternate takes, unissued tracks and Christmas songs. What's more, the album covers are produced in the old, two-piece "tip-on" style, with the original artwork as it first appeared in 1965. Also included are a massive 36-page booklet of pictures and interviews, a download card and a real boss poster!

Bo Diddley – *Have Guitar Will Travel* (SUNDAZED/CHECKER)

Not only is this my favorite Bo Diddley album, it's probably also my favorite Bo Diddley album cover! Sundazed's 180-gram mono pressing of this classic rump-shakin', fun-time makin' album is, as to be expected, top-notch. It's all here: Bo's classic, metallic Jell-o guitar tone; relentless boogie rhythm; and his trademark sense of humor. Keep yours ears open for "Mumblin' Guitar," which sounds like a jolly romp of a plane crash, and the haunting "I Need You baby" (aka "Mona").

Blur – *The Magic Whip*

(PARLOPHONE)

The Magic Whip is everything you could ask for in the band's first album with all the original members in 16 years: world-worn and not nostalgic but unmistakably Blur. "Go Out" is a slightly more sinister take on their classic Brit-rock anthems, while "My Terracotta Heart" is beautifully somber but never overly sentimental.

Steve McQueen: The Man & Le Mans (2015) – Directed by Gabriel Clarke, John McKenna

Steve McQueen set out to make the ultimate racing film when he produced and starred in *Le Mans*. Now considered a cult favorite among car and racing enthusiasts, the film was a financial and critical bomb when initially released. Gabriel Clarke and John McKenna's documentary sheds light onto the massive undertaking involved in making the film and the huge losses sustained by many of its key players, including marital troubles, car accidents (on and off screen) and major injuries with long-term consequences. Beneath the tale of this troubled production lurks the

changing cultural landscape of an era transitioning into the realm of free love and Charles Manson. What might initially seem like a tale of monstrous hubris and ruthless ambition, *Steve McQueen: The Man & Le Mans*, actually plays as a story of a man, at the height of his career, flying too close to the sun and falling back down to earth.

Alex Hamberger

Bass player. Record slinger.
Quick thinker. Husband.
On Instagram @alexbassberger

Lianne La Havas – *Blood*
(NONESUCH)
A carefully crafted sophomore LP from the UK songstress, Blood showcases a more R&B-informed side of Ms. La Havas.

Jill Scott – *Woman* (BLUES BABE)
Jill Scott takes us on an immersive journey into the trials, joys and laughable moments of her life as a strong woman.

Big Boi & Phantogram – *Big Grams* (EPIC)
This record stands out as an excellent cross-genre collaboration between OutKast's Big Boi and synth-pop duo Phantogram. Pure ear candy.

The Internet – *Ego Death*
(COLUMBIA/LEGACY)
If you're familiar with the Odd Future crew, you might already know what to expect here. But I still recommend checking it out. Smooth, edgy, sexy — it's all here.

Natalia Lafourcade – *Hasta La Raiz* (RCA INTERNATIONAL)
Put simply, this record is a beautiful listen. Lafourcade goes to the roots of her musical upbringing and inspiration, and we all win.

Alison

local internet celebrity

Tropic of Cancer – *Stop Suffering 12"*
(BLACKEST EVER BLACK)

Andy Stott – *Faith In Strangers*
(MODERN LOVE)

Tamaryn – *Cranekiss*
(MEXICAN SUMMER)

HEALTH – *Death Magic*
(LOMA VISTA)

Them Are Us Too – *Remain*
(DAIS)

Flatliner – *Black Medicine*
(HOLODECK)

Total Control – *Typical System*
(IRON LUNG)

Destruction Unit – *Negative Feedback Resistor*
(SACRED BONES)

Joanne Robertson – *Black Moon Days* (FEEDING TUBE)

Chelsea Wolfe – *Abyss*
(SARGENT HOUSE)

Amanda

I keep a bottle of Frank's
in my backpack.

Frankie Cosmos – *Zentropy*
(DOUBLE DOUBLE WHAMMY)
Listen to this on a rainy day.

Ty Segall – *Ty Rex* (GONER)

Black Lips – *Underneath the Rainbow* (VICE)
Car jams!

Julie Ruin (Kathleen Hanna) – *Julie Ruin* (KILL ROCK STARS)

Bully – *Feels Like* (COLUMBIA)
Shower jams.

Andy C.

Saga – *The Beginner's Guide To Throwing Shape* (EARMUSIC)
After shooting for (and missing) the pop charts on their disappointing previous two efforts, *Beginner's Guide* finds Saga getting back to what they're good at: complex, proggy hard-rock opuses, including a genuine return to prog with the seven-plus-minute album closer, "Giant." Staccato keyboard and guitar duels abound again, and the hooks, so lacking on the "pop" efforts, are back in full force. The lyrics are as delightfully cheesy as ever, delivered with total sincerity. This reissue adds two live tracks recorded in Munich in 2015: "Wind Him Up," from *World's Apart* (1981), and "The Flyer," from *Heads or Tales* (1983).

Anna

"Maybe I couldn't be skinny and tall,
but I'll settle for being the greatest
artist of all time as a consolation."
~ Kanye West

White Reaper – *White Reaper Does It Again*
(POLYVINYL)
A toe-tapping, head-bopping delight of an album that hits all the sweet spots of the current bubblegum garage-punk resurgence. The fuzzed-out guitar riffs and twinkling keyboard hooks never get old. My second favorite album of last year. Don't sleep on these dudes!

Grimes – *Art Angels* (FRAD)
I believe Claire Boucher is the greatest pop auteur of my generation, and *Art Angels* is proof positive of that. It pays loving homage to Top 40 sounds & (female) artists while simultaneously blowing it wide open, propelling the genre to exciting and often strange new heights, all the while filtered through Boucher's completely singular point of view and outrageously catchy production (seriously, "Kill V. Maim" has been stuck in my head for MONTHS). Grimes is the future of pop music, and the future is looking bright.

Pusha T – *King Push – Darkest Before Dawn: The Prelude*
(DEF JAM)
At 10 tracks and just over 30 minutes in length, this is Pusha's leanest and meanest effort to date. The beats are bleaker and the rhymes sharper than ever, proving the erstwhile Clipse member is still a force to be reckoned with after all these years. *King Push* proper is due in April; if it's even half as good as these alleged leftover cuts, we are in for a real treat.

Suburban Lawns – *Suburban Lawns*
(FUTURISMO)
A lost L.A. new wave classic finally gets the reissue treatment it deserves. Featuring herky-jerky riffs & rhythms and exquisitely oddball vocal work by Su Tissue, this album is essential listening for fans of art punk and surf rock alike.

Battles – *La Di Da Di* (WARP)
Battles' third full-length album is also their first completely instrumental release, and it proves they never needed a vocalist to begin with. The melodies and rhythms are as shimmering and groovy as ever, and they build on repetition without ever sounding stale. John Stanier is arguably the world's greatest living drummer.

Ryan Adams – *1989* (BLUE NOTE)
The only way anyone will ever get me to listen to Taylor Swift songs of my own free will.

Savages – *Adore Life* (MATADOR)
The most thrilling and bone-chilling collection of love songs this side of Swans. A visceral, rapturous listening experience. Best played loud.

Kendrick Lamar – *To Pimp A Butterfly*
(TOP DAWG/AFTERMATH/INTERSCOPE)
There's nothing to say about this brilliant, challenging work of art that hasn't already been said more eloquently by everyone else. I'm just glad it's out on vinyl at last.

BILLY GIL

I write and edit all the time.
I also play guitar for a shoegaze band called Crystales (crystales.bandcamp.com).

Dunes – *Bitter Charm*
(NEGATIVE SPACE)
Goth-gazers Dunes pair brittle, jangly guitarwork with glacial synths and frontwoman Stephanie Chan's spectral vocals on their second album. Icily beautiful, like an aurora borealis appearing over the L.A. skyline. Look for it on cassette at Amoeba Music!

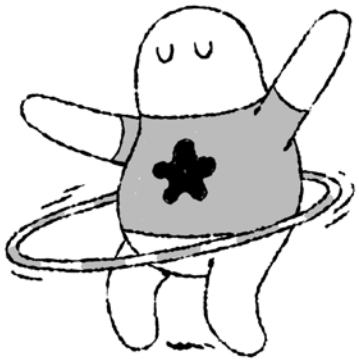
King – *We Are KING* (KING CREATIVE)
Psychedelic soul that doesn't skimp on complexity but also exudes warmth. Horns and piano blend swimmingly with drum machines and Sega synths for a sound that weaves together classic soul, synth-funk, dream pop and certain something undefinable that gives KING its own essence.

La Sera – *Music for Listening to Music To* (POLYVINYL)
After going punk for her last outing, La Sera's Katy Goodman teams with guitarist/co-writer/husband Todd Wisenbacker and producer Ryan Adams to make an album that feels closer to Goodman's talents and appeal. This onetime Vivian Girl combines the direct simplicity of C86-style jangle pop with a country heart, like Talulah Gosh with a Patsy Cline fetish. The new, more collaborative approach takes some getting used to as Wisenbacker's Smithsy guitars play a prominent role and he occasionally takes the lead vocally, but it ends up adding a welcome new shade to the project. If fans of her power-pop albums are willing to follow, they'll find *Music for Listening to Music To* is her most cohesive and consistent album yet.

Seth Bogart – *Seth Bogart*
(BURGER)
Seth Bogart made a name for himself calling out lame boys who don't like rock 'n' roll with bubblegum garage-pop gems in Hunx & His Punx. On his first solo release under his own name, Bogart ditches the guitars (mostly) for deliberately chintzy synths and drum machines on a weird, wild glitterbomb of an album. The Bay Area transplant calls out clueless L.A. people in his new adopted home in "Hollywood Squares." An episode of "My Strange Addiction" inspires the thrift store electro-pop of "Eating Makeup," with a totally game Kathleen Hanna stealing the show as she revolves between manic and faux naiveté. At times it feels like an art project as much as an album, which wasn't the case with his previous work. But listen closely and you'll hear that it's as honest as anything he's done. "I'm surrounded by your thoughts, but I'm not listening," he sings amid listless synths and out-of-tune guitars on "Forgotten Fantazy," perfectly encapsulating the feeling of being stuck in a flailing relationship while dialing up a mesh of freestyle and lo-fi. Even the chirpy "Club With Me" sneaks lyrics about feeling like a loner in the club with your headphones on into a warped take on '90s disco pop a la Aqua. As colorful as the album is, all the makeup is just dressing on Bogart's solid songwriting chops. With help from friends like Chela, Cherry Glazerr's Clementine Creevy and Tavi Gevinson, Bogart's self-titled album is a pure pleasure.

Youth Code – *Commitment to Complications* (DAIS)
L.A.'s Youth Code are back with another set of punishing EBM beats and serrated vocals to lovingly shred your ears into oblivion. Fans of groups like Ministry and Skinny Puppy, get hip to it.

Heron Oblivion – *Heron Oblivion* (SUB POP)
I literally heard this while editing this "Music We Like" book and just had to sneak it in at the last second. I don't know that I've heard such a great guitar band in ages. Heron Oblivion's axes clash like fighting wolves, tangling like the brambles and branches that adorn the album over. Keeping all this Crazy Horse-style madness reined in are the heart-stopping vocals of Meg Baird, who's also in Espers. Her voice can simmer low and quavering like a classic British folk singer and then rise to seemingly unattainable heights on songs like the climactic "Your Hollows." The Bay Area band is a supergroup of sorts, with members of psych-rock groups like Comets on Fire and Six Organs of Admittance. I'm sure it's even better live, so don't miss a chance to see them.



Tip:
All of these bands are local to L.A. and the Bay Area. Support local music!

BRAD

PJ Harvey – *The Hope Six Demolition Project* (VAGRANT)

Sunflower Bean – *Human Ceremony* (FAT POSSUM)

DIIV – *Is The Is Are*
(CAPTURED TRACKS)

C Duncan – *Architect* (FAT CAT)

Jesu / Sun Kil Moon – *Jesu / Sun Kil Moon* (CALDO VERDE)

BRIAN C.

Earl Sweatshirt – *Doris*
(COLUMBIA)
Finally, his debut album is released on LP... this is all.

BRIAN DAVIS

Okay. You people sit tight, hold the fort and keep the home fires burning. And if we're not back by dawn... call the president.

Beach House – *Thank Your Lucky Stars* (SUB POP)

Martin Courtney – *Many Moons* (DOMINO)

Pure Bathing Culture – *Pray For Rain* (PARTISAN)

Widowspeak – *All Yours*
(CAPTURED TRACKS)

Shearwater – *Jet Plane & Oxbow* (SUB POP)

Various Artists – *Back To The River: More Southern Soul Stories 1961-1978* (KENT)

BRIAN G.

The Twilight Sad – *Oran Mor Session* [Reissue]
(FAT CAT)
In 2014, Scottish trio The Twilight Sad released their fourth album *Nobody Wants to Be Here and Nobody Wants to Leave* to rapturous reviews and followed it with a globetrotting tour to support it. They self-released *Oran Mor Session*, an EP of acoustic versions of five songs from the album (plus an Arthur Russell cover) recorded live at the Oran Mor in Glasgow, a music venue that was converted from a church. Since the EP was limited and tour-only, it sold out quickly. So, in October 2015, the band's label Fat Cat issued an expanded edition of the session, bolstering the original six tracks with three new recordings (I reviewed the original EP in a previous Music We Like book, naturally). The new additions—album tracks "Drown So I Can Watch" and "Leave the House" plus the B-side "The Airport"—also fare well without their full-band arrangements, exposing the emotional weight and intimacy of the subject matter. "Oran Mor Session" is a beautiful companion piece to the studio album. As their similarly stripped-down-reworks collection "Here, It Never Snowed. Afterwards It Did" in 2008 unintentionally capped their debut album "Fourteen Autumns & Fifteen Winters\" period, so might "Oran Mor Session" for "Nobody Wants to Be Here," but this certainly isn't drawing a close to one of the biggest chapters in the band's history—it's only just beginning. They'll be spending most of 2016 supporting The Cure on their worldwide tour, and new music is in the works. And nothing's more exciting than that.

Julien Baker – *Sprained Ankle*
(6131)
My thanks to Brad for recommending this one to me. Tennessee-based collegiate singer-songwriter Julien Baker presents her debut album, *Sprained Ankle*, a half-hour of barren acoustics and desolate, desperate imagery. Baker brings to mind early Cat Power and Sharon Van Etten; she sings of damaged people and bad situations, frailty surrounded by threadbare support, highlighted in songs like "Blacktop" and the title track. "Good News" and "Rejoice" carry titles that belie the gritty tales within, and "Vessels" sounds like the distant cousin of the gut-wrenching closing tracks on The Antlers' breakthrough, *Hospice*. But on a song like "Everybody Does," she sings in a crystalline voice that sounds strangely borrowed from a synthpop dimension a la Sky Ferreira. There's nothing flashy or over-the-top here, and while the songs tend to lean towards the bleak, this is an honest and modest debut from a great new talent.

BURGESS

Producer @ Byrdsol
Preview and pay what you want.
Download one of my new projects:
constantctrl.bandcamp.com

Ólafur Arnalds & Nils Frahm – *Collaborative Works* (ERASED TAPES)
Collection of sonically pleasing improvisations.

Rival Consoles – *Howl*
(ERASED TAPES)
Electronic soundscapes with warm, glitchy aesthetics.

Ervin Arana – *(Various Events)*
(CYPHER ADIKTS)
Blend of golden era hip hop fused seamlessly with classic b-boy funk and soul.

Bob Moses – *Days Gone By*
(DOMINO)
Organic instrumentation mixed with smoky R&B house beats.

Radius – *Time Travel Is Real*
(ETC)
Chicago instrumental house, jazz, electro, hip hop beats.

MISS KIZMIAZ

"You're going to have to get your own poodle ..."

Motorhead – *Bad Magic* (UDR)

Lucinda Williams – *The Ghosts Of Highway 20* (HIGHWAY 20)

David Bowie – *Blackstar*
(COLUMBIA)

Iggy Pop – *Post Pop Depression*
(LOMA VISTA)

PJ Harvey – *The Hope Six Demolition Project* (VAGRANT)

The Cramps – *Gravest Hits*
(DRASTIC PLASTIC)
Red cover/red vinyl LP and black cover 180-gram vinyl LP.

Neko Case – *Truckdriver, Gladiator, Mule* (ANTI-)
Eight-LP/180-gram vinyl box set.

CHRIS CARMENA

Nonkeen – *The Gamble*
(R&S RECORDS)

Petre Inspirescu – *Vin Ploile*
(MULE MUSIQ)

Zomby – *Let's Jam 2 12"* (XL)
Even better played at 33 1/3!

Steve Hauschildt – *Where All Is Fled* (KRANKY)

Gigi Masin – *Wind* [Reissue]
(THE BEAR ON THE MOON)

Purl – *Stillpoint* (SILENT SEASON)

Future – *Purple Reign* (FREEBANDZ)

Tip:
Check out Steve Roach's "Immersion" series, especially Vol. 4. These recordings transform the world around you in a quiet and beautiful way.

Go to Simpang Asia on the West side for delicious Indonesian food. The Nasi Goreng Jagger is out of this world!

Read Krishnamurti's Freedom From The Known.

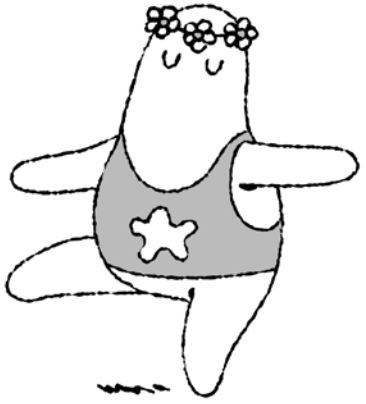
CHRISTINA

Haiku reviews for you!

🎬*Amy* (2015) – Directed by Asif Kapadia
a downward spiral
for a talent lost too soon
rest in peace, Amy

🎬*Amy Schumer: Live at the Apollo* (2015) – Directed by Chris Rock
Amy Schumer rules!
you'll laugh until your abs ache
shameless and brilliant

🎬*Anomalisa* (2015) – Directed by Duke Johnson and Charlie Kaufman
anonymous halls
bring together two lost souls
is there a way out?



arthouse
documentary
anime
foreign

movies we like, every day

3-D
live music
filming
beer
premieres

amongst other things

theatre
kung fu
weddings
experimental a.v.
DCP creation
video gaming
festivals
et cetera

downtown independent

251 S. Main, 90012

bring this ad in for a free small popcorn!
(aren't you glad you read the fine print?)

downtownindependent.com

Carol (2015) – Directed by Todd Haynes
sumptuous and real
in this boundary-breaking tale
love looks mighty fine

The Hateful Eight (2015) – Directed by Quentin Tarantino
only shades of grey
color this world of pure white
you can't trust no one

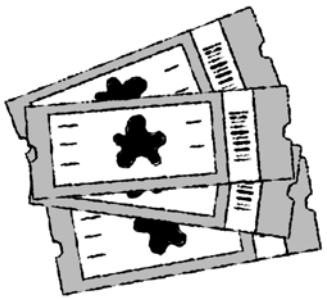
James White (2015) – Directed by Josh Mond
a son must mature
to assist his sick mother
heartfelt and profound

Room (2015)- Directed by Lenny Abrahamson
heart-rending and pure
with brilliant performances
this room's rich with love

Sicario (2015) – Directed by Denis Villeneuve
corruption runs deep
in this tale of border wars
strong ensemble cast

Tangerine (2015) – Directed by Sean Baker
refreshing and fierce
the hard streets of Hollywood
have new tales to tell

Victoria (2015) – Directed by Sebastian Schipper
one-take wonderful!
a night's quest goes off-the-rails
don't miss this thrill ride



CHRISTY

Being into an entire album right off the bat rarely happens in my experience. But these six records caught my attention from the very first listen.

Title Fight – _Hyperview_ (ANTI-)
I had no idea when this CD was playing in the store that it was a new release. Could've sworn it was an early '90s shoegaze album I'd never heard before. Title Fight? Aren't they a punk band? Nope. At least not anymore.

Chvrches – _Every Open Eye_
(GLASSNOTE)
Good follow-up to their debut album, *The Bones of What You Believe*.

Silversun Pickups – _Better Nature_ (NEW MACHINE)
This one's a grower — it gets better each time I hear it.

Tamaryn – _Cranekiss_
(MEXICAN SUMMER)
Great shoegaze, great female vocals.

Nathaniel Rateliff – _Nathaniel Rateliff & The Night Sweats_ (CONCORD)
This will make you want to stomp your feet and dance. Souly, bluesy, rockin', rollin'.

Mumford & Sons – _Wilder Mind_ (GLASSNOTE)
Don't hate me, but I kinda like rock-band Mumford over folk-band Mumford. Great album if you're breaking out of a relationship.

DAMIAN JOSE AGUILERA

Ty Segall – _Emotional Mugger_
(DRAG CITY)

The Tindersticks – _The Waiting Room_ (CITY SLANG)

The Replacements – _The Twin/Tone Years_ (RHINO)

Desire – _Under Your Spell_
(ITALIANS DO IT BETTER)

Vince Staples – _Summertime '06_ (DEF JAM)

Big L – _Lifestylez Ov Da Poor & Dangerous_ (COLUMBIA)

Big Sean – _Dark Sky Paradise_
(DEF JAM)

Future – _Purple Reign_ (FREEBANDZ)

Young Thug – _Slime Season 3_
(SELF-RELEASED)

Kanye West – _The Life of Pablo_ (DEF JAM/G.O.O.D. MUSIC)
FACTS

A$AP Rocky – _Long.Live.A$AP_
(RCA)

2 Chainz – _Trapavelli Tré_
(SELF-RELEASED)

The Growlers – _Hung At Heart_
(EVERLOVING)

Mac DeMarco – _Rock and Roll Nightclub_ (CAPTURED TRACKS)
Baby's wearin' blue jeans

Various Artists – _Girls With Guitars_ (ACE/BORDER)

Daniel Tures

Floor manager, blithe spirit.

Various Artists – *France Chébran: French Boogie 1981-1985* (BORN BAD)
Born Bad collects the danceable detritus of the Mitterand years and voila, French Boogie! A delightful romp through some downtown Parisienne disco-rap fusion, with plenty of excitable drum machines, sleazy synths and hypersexy cooing. C'est magnifique!

Mild High Club – *Timeline*
(CIRCLE STAR)
Expresses and embodies the essence of being seriously stoned on the Eastside and trying to noodle your way through a lilting set of jangle-pop gems. Wavery tempos, warbly vocals and watery guitars slosh gracefully into a lazy river of song that makes for a pleasant afternoon of inner tubing.

The Foreign Exchange – *Tales From the Land of Milk and Honey*
(THE FOREIGN EXCHANGE MUSIC)
Phonte and Nicolay are back again with another airy, funky set of '80s soul grooves played with passion and humor. Somewhere along this fast-moving Cameo/EWF/Brazil '77 blend you'll forget what year it is and get down on it (if you really want it).

Prins Thomas – *Paradise Goulash* (ESKIMO)
A gorgeous, hand-mixed set from the man that stays true across an incredible three CDs' worth of carefully curated tunes, encompassing everything from nu-disco to Balearic, library sounds to dub techno, soundtracks to flamenco, Swedish space rock to Kurt Vile. Get into the goulash.

Various Artists – *Mangiami: La Compilation*
(GOLF CHANNEL)
Tony Humphries helps recreate the unstoppable slo-disco stomp of an after-hours session at Mangiami, the now-defunct Italian restaurant/hangout zone on the Lower East Side. Heavy rock/space/disco tracks from Totes Preesh, the Loose Control Band, Bing Ji Ling and Grackle will get you walkin' like John Travolta.

Kelley Stoltz – *In Triangle Time* (CASTLE FACE)
The great Kelley Stoltz returns with a new set of yearning, burning jangle pop that's worthy of influences like Ray Davies and Tom Petty. Fearlessly tuneful, witty and emotional; intricately arranged for beauty, attack or experiment.

Various Artists – *Sources: The Sleeping Bag Records Anthology* (HARMLESS)
Writer, DJ and label head Bill Brewster accompanies his definitive histories of dancefloor culture with a series of anthologies of great 12" labels — Easy Street, DJ International, Fresh Records and my favorite, Will Socolov and Arthur Russell's Sleeping Bag Records. This has all those wonderful early dance-punk 12"s by Dinosaur L and the like, as well as all the classics from electrofunk pioneer Mantronix and posse. A crucial chapter of '80s dance music history, as it should be heard!

Peter Elizalde – *Winter Playground Mystery*
(RIVERMAN)
Mysterious South Korean yacht-pop reissue label Riverman Music brings us *Winter Playground Mystery* by Peter Elizalde, a Rundgren-esque masterpiece of winsome baroque pop recorded in Berkeley in 1982. Elizalde, a Peruvian-born prog-pop wunderkind, plays almost everything and effortlessly channels the spirit of Todd on an impressively catchy, poignant set of tunes, deservingly rescued from obscurity.

The Egyptian Lover – *1984*
(EGYPTIAN EMPIRE)
Having helped create the West Coast electro sound in the '80s, Greg B is back from the Nile with a truly slammin' set of 808 synth sex mania. Call me crazy, but I think it may be his best album yet! Analog bass and beats hit like a ton of bricks, and his freaky enthusiasm for the ladies endures like Sierra Nevada granite. Put this on and get it started!

Yura Yura Teikoku – *Hollow Me / Beautiful* (DEATH FROM ABROAD)
Shintaro Sakamoto, son of Ryuichi, fronted this renowned Tokyo garage band for many years before recently stepping out as a solo artist with a stellar pair of yacht-psych albums. *Hollow Me / Beautiful* finds them shedding some of their fuzz and fire for a taut, intriguing set of Wire-y buzz and post-punk sunshine pop. Pleasant!

Danielle Karagannis

Danielle Karagannis.
Film // photography:
www.daniellekaragannis.4ormat.com

🎬 *Magnolia* (1999) – Directed by Paul Thomas Anderson
A thoughtful artist (likely) has purpose and reason for each choice they make when it comes to their work. It is evident that P.T. Anderson is an artist like such — he clearly put deep, sincere thought and effort toward every minuscule detail of *Magnolia*'s story and purpose. Its themes go way beyond what people automatically believe it (solely) to be. With a film like this, allow yourself to be open-minded while watching – it is extremely interesting how themes from this film (year 1999) still exist and are relevant in our society today.

I personally believe *Magnolia* is one of the best films to exist.

🎬 *Short Term 12* (2013) – Directed by Destin Daniel Cretton
I have recently become more aware of, and furthermore intrigued by, Brie Larson. I have been collecting films that she has acted in and watching them, whether I have seen the film already or not. Holy shit, she is crazy talented. Her performance in *Short Term 12* is genuinely moving, honest and effortless. The quiet, simple expressions she would make during her character's darkest moments really connected with me.

Content-wise, I personally gravitate toward films that deal with trauma victims and trauma in general, due to my own personal experiences. *Short Term 12* definitely depicts this. Regardless of my personal taste, though, the story was told very well. The character development and script felt so natural. And I love how we as viewers appropriately learn about the character's layers as the story progresses. Overall, this was a very well-done indie and is incredibly heartfelt.

🎬 *Trainwreck* (2015) – Directed by Judd Apatow
I was hesitant going into this film, but it definitely proved me wrong; I have not laughed so hard watching a comedy in a very, very long time. Amy Schumer wrote an extremely smart, witty script that was filled with endlessly relatable language. To top it off, the cast, per each of their specific roles, could not have been more perfect.

❑ *Mr. Robot: Season One* (2015) – Created by Sam Esmail
I was pretty disappointed when barely anyone recognized my Halloween costume this past year — a character from "Mr. Robot" (Darlene) — because that let me know not enough people were watching the show yet. I highly recommend hopping on the "Mr. Robot" train while it is still early and before season two starts. Respectfully close your Music We Like and binge-watch it, stat. Otherwise, you will be THAT person who has not read Harry Potter or watched "Breaking Bad." "Mr. Robot" is en route to becoming that big of a next thing. (Plus, season one is only 10 episodes.)

Lastly, the show's content is so relevant and important to our times today, and it genuinely allows its viewers to think and question, which is so damn cool.

Ervin Arana

Soul simple. Root Down Sound System.

A Tribe Called Quest – *People's Instinctive Travels And The Paths Of Rhythm* [25th Anniversary Edition]
(SONY LEGACY)
ATCQ's 25th year anniversary reissue includes remixes from Cee-Lo Green, Pharrell Williams and J. Cole.

Pete Rock – *PeteStrumentals 2*
(MELLO MUSIC)
Everything you'd expect from a Pete Rock album. Instant classic.

byrdsol – *pierreponte*
(MINPIN MUSIC)
Post-everything alien hybridization of electronic indie music.

D.I.T.C. – *The Remix Project*
(SLICE-OF-SPICE)
Dope.

🎬*Nas: Time is Illmatic* (2014) – Directed by One9
Great insight on the making of Nas' debut album, *Illmatic.*

FELIX A.K.A SIGILS

sigils-sigils.tumblr.com/
sigils.bandcamp.com/

Schwarzmodul – *Schwarzmodul* EP (TRACK NUMBER)

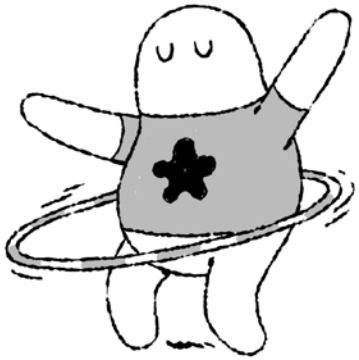
The Handsomest Drowned Man – *Inuminous* EP2
(TRACK NUMBER)

Moment Trigger – *FG012*
(FATT GRABBERS)

***Karlheinz Stockhausen: Complete Early Percussion Works* (2014)**
Featuring: Steven Schick, Red Fish Blue Fish
Classical Review

Spektral Quartet – *Serious Business* (SONO LUMINUS)
Featuring compositions by Sky Macklay, David Reminick, Josef Haydn, Chris Fisher-Lochhead

Craig Leon – *Bach To Moog: A Realisation For Electronics and Orchestra* (SONY CLASSICAL)



FKA twigs – *M3LL155X* 12"
(YOUNG TURKS)

Robert Millis – *Indian Talking Machine* (SUBLIME FREQUENCIES)

Recondite – *Placid* (ACID TEST)

Dreams – *Twisted Karma* EP 12" (PRIVATE SELECTION)

Sextile – *A Thousand Hands*
(FELTE)

FURN.

long live Tim Bvtcher

Convict – *Convict 7"*
(SIX FEET UNDER)

Dress Code – *Perception 7"*
(XPRESSIONS)

Diat – *Positive Energy* (IRON LUNG)

La Misma – *Kanizadi*
(TOXIC STATE)

No Parole – *No Parole 7"*
(MAD AT THE WORLD)

Response – *There's No Choice 7"* (XPRESSIONS)

No Tolerance – *You Walk Alone*
(PAINKILLER)

Think I Care – *Think I Care*
(PAINKILLER)

Turning Point – *1988-1991*
(THINK FAST!)

Flowers of Evil – *Flowers of Evil* (DERANGED)

Some Nerve – *Sense of Control*
(TRIPLE B)

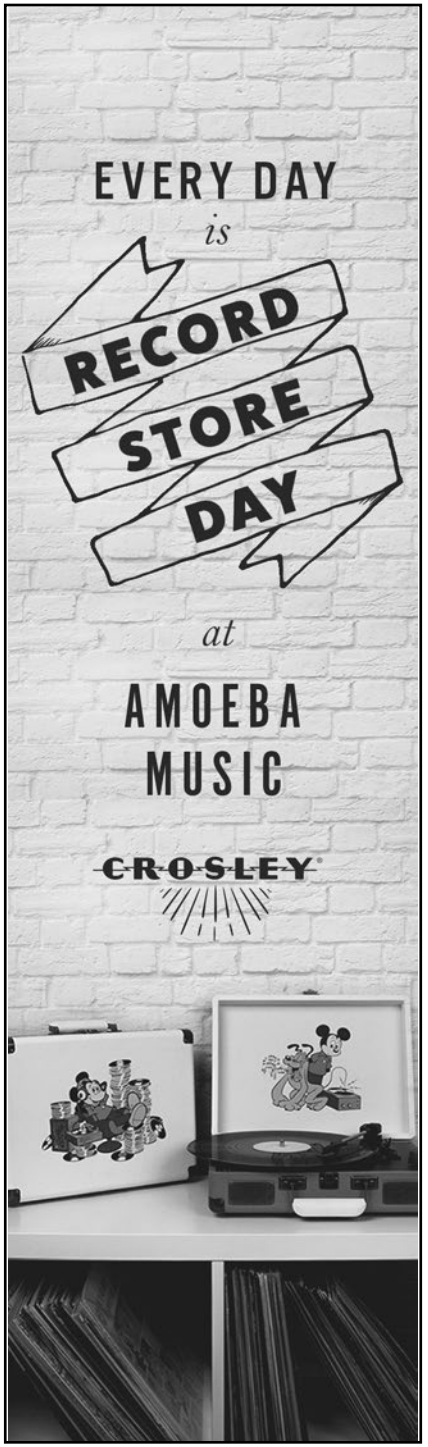
Aggression Pact – *Aggression Pact 7"* (PAINKILLER)

Tip:
listen to Grave School, No Peace, Dogteeth, Fell to Low, Andorkappen, Bouquet, Sheer, Gem, Nails & anything Andrew Flores related

SIR FRANKIE DELMANE

"Latitude destroys Platitude"

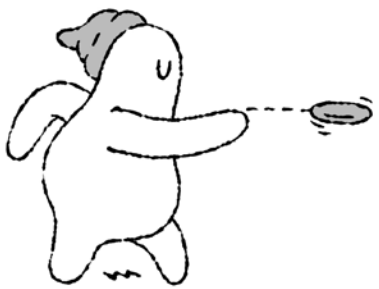
🎬*The Best of the Cutting Edge, Volumes 1 & 2* (2012)
From 1983 to 1987, IRS records produced a show for MTV called "The Cutting Edge"- in which they exposed many underground and off the beaten path bands (most signed to IRS, naturally) to the MTV viewing audience. Hosted by Peter Zaremba of '80s garage rock hipsters, The Fleshtones, the show was funny, acerbic, off the cuff, and a great place to see bands that either were not being played on the radio, or just about to break. Almost all of the bands (minus something like The Alarm, who come off as ridiculously sanctimonious, boring, and, well-kind of lame) have a sense of humor, a love for the music itself, an indifference towards image, and the concept of being "rock stars," and the very real, natural, unrehearsed presence of living in the moment, for the music, and not doing some finitely constructed act grown in a lab for mass consumption; this is not product, these are musicians in it for the love of their music-some look cool, some don't, but they all have in



common that communal spirit that this moment may just set you free to explore who you are, and what purpose life may hold for you. You get early footage of The Flat Duojets—a band who bore the blueprint of The White Stripes—with a more sincere, honest, realized edge, or The Fleshtones—the more original version of The Hives, sans matching uniforms—and better haircuts. You also get the occasionally painful Jonathan Richman doing his 'aw shucks I'm just a regula' guy' routine, the horrifying locker room funk rock of early Red Hot Chilli Peppers, the perfect pop of Squeeze, early R.E.M.—in which you see how much they do LOVE what they do and how they used to record their records in 4 days—the dork driven '60s rock that is The Smithereens, and all the principle heroes of college rock of the 1980s—Robyn Hitchcock, Husker Du, Tom Waits, Stan Ridgeway, Let's Active, Hoodoo Gurus, X, etc. Not all of it the best representation of the best of the decade (once you go record digging for '80s bands from England to Australia to New Zealand to Chicago, you'll discover a much richer story—Go-Betweens/Tall Dwarfs/Green/Pale Fountains/The Clean/The Verlaines/Chameleons UK, etc etc etc)—but hey, it was ONE major record label's version of events, and not a bad one to boot.

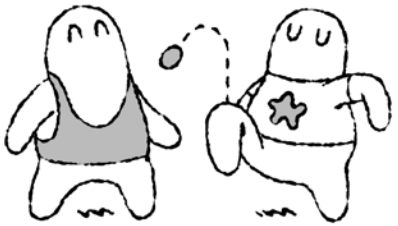
Public Speaking (2010) – Directed by Martin Scorcese

A wonderful documentary, made for HBO, about one of the great wits and talkers of our time, Fran Lebowitz. Not exactly an essay or assessment of her life—it reflects more the film's title—simply, Fran talking about her ability to talk, to observe, to survey the culture surrounding us, to gather more material for her often hilarious, literary ravings on the rights and wrongs (mostly the wrongs) of a society more interested in cannibalizing itself than looking forward to a new day. Every moment spent with her in this film an absolute joy-a gritty, honest, direct, unfailingly funny person whose insights will challenge your every notion of the way in which the world spins. And if, like me, you like to talk, dissect, dismantle, and discuss- this film is most certainly for you.



Heaven Adores You (2014) – Directed by Nickolas Rossi

I was reticent to initially see this documentary about the well loved Elliot Smith, whose music I never found as compelling or moving as his dedicated fan base-—which seems the case with most popular musicians—their audience always thinks them a genius, their detractors do not, and the truth is somewhere in the distant future. The film itself certainly worth your time—a well crafted love letter to a man many adored, worshiped, or simply enjoyed—the over all arch of his sound warm, gentle, affecting. Many observations place his music under the Paul Simon banner (his finger picking style and melodic sensibilities seem directly, consistently lifted from Simon's "Night Game") and Elvis Costello (the more terse, prickly way his vocals flowed)—merging a hybrid that, especially in later years, became his very own signature. The film speaks to many individuals involved in his life and music- from his earliest projects through his band Heatmiser, to his ultimate success as a major solo artist and Academy Award nominee, the man himself a somewhat shy, unassuming presence- carrying with him what I found a very typical Portland disposition (I was raised from 1979-1994 in that city)—the want for notoriety and recognition to extend the ability to do what you love, as opposed to becoming famous or have people treat you differently—simply desiring the satisfaction of an audience who loved your work and gave you enough support to make it your life's focus; in my experience most Portland musicians reflected this ideal (though Smith was from Texas, he seemed to share this impulse). The film does capture—quite nicely—a certain time in Portland that did not exist for very long—where in may lie my one major agitation and frustration, and reason I did NOT want to see this film upon its release. I knew there would be that moment when they rolled out those pretentious, condescending, revisionists like Pete Krebs, who attempt to hijack history and redirect it towards their own version of events in the history of Portland music at the time, creating a false narrative that excludes all but his circle of pet bands- Pond, Crackerbash, Heatmiser, Hazel—as the only important thing happening—when in point of FACT, Portland's music scene was so rich and diverse and plentiful at that juncture, the city had to have its own store dedicated specifically to Portland Music. And to proclaim (visually, it seems, by the director's edits) that Poison Idea



and Dead Moon (who formed in 1987—you creep) were on their last legs, and Portland was in the throes of some dying punk scene, is a disingenuous, non observation that made me want to spit. The Punk and Metal and Experimental and Roots Rock scene was so vibrant and full and packed, to say such things a fallacy unto itself. It also exists as an insult to the proliferation of bands and acts who shone brightly at The X Ray Cafe during its four year run—wild, anarchic, insane bands of colorful character that made the aforementioned artists seems like tame nothings in comparison. That being said, you should give yourself a moment to see the life and times of this man and his music—he is worthy of the coverage.

Electric Boogaloo: The Wild, Untold Story Of Cannon Films (2014) – Directed by Mark Hartley

This is quite an amazing, compelling documentary. The story of the world's greatest low budget, B movie, exploitation, all around dicey film making company, who also dealt in film distribution, owning theater chains, and buying up film libraries (most notable Thorn EMI). If you grew up in the '80s watching movies on your sturdy VCR—you possibly saw dozens of these ridiculous, silly, stupid, over the top films—and like me, found many of them infinitely entertaining, even if many were quite terrible, poorly plotted, and insulted your sense of intelligence, even as an angry teenage malcontent. Cannon operated from 1967-1994—at first sort of repackaging Swedish skin flicks, produced a few solid films like *Joe* (Peter Boyle tour de force!), and a lot of decently crafted sex films like *The Happy Hooker*, etc. But this company really took off in 1979 when cousins Menahem Golan and Yoram Globus bought the company, and started cranking out schlock at a rate not seen since the studio days of Old Hollywood. Tons and tons and tons of slime, sludge, trash, tripe, and garbage was produced—hideous films poorly edited and terribly constructed, stupid plots involving neo-fascist creeps like Chuck Norris "saving America" from terrorists, truly awful sci-fi shit, the worst Superman movie ever made—they specialized in volume, not quality. Beneath the muck, however, were some interesting—and damn good—movies: Director Boaz Davidson's *The Last American Virgin*, a remake of his own Israeli hit *Lemon Popsicle*, the absolutely brilliant *Runaway Train*, the high tone drama *That Championship Season*, John Cassavetes last film *Love Streams*, the ridiculously entertaining *Breakin'*, one of my fave forgotten stupid teen comedies *Making The Grade*, the thrilling—yet totally flawed—*Lifeforce*, the great comedic sequel *Texas Chainsaw Massacre 2,* the Altman/Shepard drama *Fool For Love*, the ambitious Zeffarelli musical *Otello*, the fantastic *Street Smart* (Morgan Freeman is unbelievable in it), Godarad's *King Lear*, *Barfly*, *The Hanoi Hilton*, Academy Award-winner *The Assault*, the documentary *Powaqqatsi*, *Shy People*, *A Cry In The Dark*, and two films, directed by Menhem Golan—the bizarre, insane, awesome musical *The Apple*, and his best terrorist exploitation film *The Delta Force*. A nice track record, but for a company who in one year made 43 films—not a great mathematical ratio. This documentary gives you insight into ALL of the doings and makings, almost every principle employee involved interviewed with candor and laser beam honesty. Go find this today!

Being Evel (2015) – Directed by Daniel Junge

Brought to you by Johnny Knoxville, among others, this is the documented tale of the world's most famous daredevil, whose stunts resulted in broken bones, broken egos and broken lives. We follow Evel from his early days as a con man, extortionist and self-made action hero of the modern era, all in an effort to prove some sort of Last Man Standing-type declaration that he indeed was tougher than any man in the world. His failed attempts to jump the Caesar's Palace fountain or rocket across Snake River, compounded by his inability to quell his nasty disposition towards his marriage and the press, tells the tale of a man so plagued with inner demons, the story must be seen to be believed. A worthwhile documentary explaining a one-time pop-culture presence that will live in legend even after the truth is revealed.

The Hateful Eight (2015) – Directed by Quentin Tarantino

I am satisfied to report this film is well worth your time. (At two hours 47 minutes, that says a lot.) As with almost all Tarantino movies, it could have been 30 minutes shorter and a bit more fluid, but he only uses one painful modern song and only allows his ego one quick indulgence (a narrator, he is not.) It was a gut-wrenching, well-

told story of vengeance that gives Peckinpah a run for his money. You are completely sucked into the narrative as you relish each character's resolve. And it may contain one of the greatest examples of racial harmony one is likely to see on screen. I give it four-and-a-half stars out of five.

The Man in the Machine (2015) – Directed by Alex Gibney

I have always been skeptical of this man — and APPLE — as positive forces in our lives. I feel like those who invented the gadgets we love understand their duality and how technology can never be as important as they say it is, and this documentary fully realizes every aspect of that. It is an amazing piece of work — Steve Jobs a difficult, complex individual who seems not well-liked, possibly due to his horrendous behaviors towards those around him in his lifetime, not to mention the lies and exaggerations he casually supplied the media to make himself look a genius. This documentary gets into the guts of these matters, exposing the man as simply a sales wizard with a lust for power and place.

Going Clear: Scientology and the Prison of Belief (2015) – Directed by Alex Gibney

A fantastic, informative, explosive documentary on this controversial "religion," or as I like to say, pyramid scheme. I still am absolutely enamored and blown away by L. Ron Hubbard's science fiction fantasy that is Dianetics — a wild, colorful space ride of a story, certainly — but he was a bit nutty, addicted to hyperbole, and his "religion," a true cult. Check this one out, it'll blow your mind. Now let's hope I don't start having people follow me.

What Happened, Miss Simone? (2015) – Directed by Liz Garbus

Arguably the finest music documentary to be released in 2015, it was either shunned away from occupying top spots or shunted to the lower reaches of many lists, in favor of lily-white reflections on Amy Winehouse and Kurt Cobain. Both of them were talented individuals with fine stories to tell, but the absolute, mind-bending genius of Miss Nina Simone, and her conflicting, difficult, complex story tend to tower once you have been exposed, even with the sorry way it plays out. Born Eunice Kathleen Waymon, in North Carolina — a poor, black girl in a time when the racism bled from the walls and hung from the trees (as opposed to our modern-day variation of wafting like an invisible fart no one dares mention) — Nina was discovered to have exceptional musical gifts at the early age of three, which cemented her fate even before she knew what that was. Studying to become the first black classical pianist to perform at Carnegie Hall, she had a lonely, empty childhood full of piano lessons and recitals, studying what those around her determined she would become. As she grew into adulthood, poverty overtook her and her family, and she was reduced to playing cheap night clubs, performing any type of music to pay the rent. Once her unique, original sound was discovered, she went on to fame, and then fortune — only to begin a manic lifestyle of abuse, anger, political unrest, turmoil and tragedy that is as confusing as confounding, cringe-worthy and expansive. From the depths of despair to the depths of despair, filled in between with many highs and lows, you receive a woman, a singer, a performer whose magic is unparalleled in 20th-century music, save for only the most astute of jazz and classical performers, and she stands in that class, easily. Her story — riveting, compelling, horrifying — will knock you on your ass. It's an astounding monument to the power her music gives to save our unworthy souls.

I Am Divine (2013) – Directed by Jeffrey Schwartz

For those of us raised and razzed by the films of John Waters, especially those starring the fabulous actor Divine (*Female Trouble, Pink Flamingos, Polyester* and *Hairspray*), this film gets into the guts of his star persona, his rise from childhood "nelly" to world-famous underground superstar, to possible mainstream acceptance before his death. This documentary fulfills every need for Divine more than you ever thought possible. So many fabulous clips of him performing his music on stage and television, to footage from his stage plays, to late night interviews — you see the man in all his career glory, traveling the world and staying stoned, eating and enjoying the fruits of his labors, shopping, porn star boyfriends, diamond earring and all. Divine was a wild, over-the-top character who also exhibited a shyness and calmness that betrayed a hardness that would shoot forth when the costumes came out. A great place to start if you need to know about the man, or just need that extra jolt after you've exhausted the movies for the millionth time (I think I've seen *Female Trouble* more than 200 times.)

Plastic Panther – *You Are The Problem & You Know It* (DESMOND TAPES)

The only relevant rock music coming out of America at this point is a bunch of snotty, angry, nasty tomes from the outer reaches of nowhere U.S.A. Blasting feral fixes of primal, dumb, three-chord messages to a modern world so far up its own ass it may just implode. Six cranium-dusting tracks of garage-punk power, including "You Are The Problem & You Know It," "Social Media Diseases," "Caustic Creeps," "Hated In High School" and "Get Off Your Phone Before It Kills You." Limited to 75 cassettes, this is sure to prove the underground classic if you can get a hold on one. I got mine.

Tip:

**I wrote 365 songs, three books, several articles and figured out how best to ignore stupidity.*

**Check out my YouTube channel: www.youtube.com/frankiedelmane*

**BUY a copy of the rant zine TRASH — found exclusively at the Hollywood store.*

**Visit our award-winning blog trashmagnow.blogspot.com*

**Best network TV Channels to watch: Antenna TV 5.2/ ESCAPE 46.2*

**Read more books, less blogs.*

hiland.

Luna – *Long Players (92-99)* (CAPTURED TRACKS)

The Space Lady / Burnt Ones – *Split* (CASTLE FACE)

The Flaming Lips – *Heady Nuggs: 20 Years After Clouds Taste Metallic* (WARNER BROS.)

The Unspeakable Practices – *The Unspeakable Practices*
(JOYFUL NOISE)

Ray Knehnetsky – *Joysticks* [OST] (ECZEMA)
Edition of 1,000 on translucent pink vinyl.

***Terror Assaulter: O.M.W.O.T* by Benjamin Marra –**
(FANTAGRAPHICS)

ILENE

Primal Scream – *Chaosmosis*
(IGNITION)

King Curtis – *The Complete ATCO Singles* (REAL GONE)

David Bowie – *Blackstar*
(COLUMBIA)

Various Artists – *Groove & Grind: Rare Soul '63-'73* (ROCKBEAT)

RJD2 – *Dame Fortune*
(RJ'S ELECTRICAL CONNECTIONS)

PJ Harvey – *The Hope Six Demolition Project* (VAGRANT)

Purple Snow – *Forecasting the Minneapolis Sound*
(NUMERO GROUP)

Moby – *Hotel: Ambient*
(LITTLE IDIOT)

Various Artists – *Studio One Showcase: The Sound of Studio One in the 1970s* (SOUL JAZZ)

Massive Attack – *Ritual Spirit*
(VIRGIN/EMI)

Skip James – *Greatest of the Delta Blues Singers* (SUTRO PARK)
Blue vinyl, limited edition.

Lucinda Williams – *The Ghosts Of Highway 20*
(HIGHWAY 20)

IZELLA

Dolphins Into The Future – *Canto Arquipélago*
(UNDERWATER PEOPLES)
Delicately layered field recordings of nature's underbelly, trickling and swaying, rising and falling like fluid poetry. Hints of elevating electronics and percussive tribal rhythms. A minimal breeze, yet grounded.

Three Legged Race – *Rope Commercial Vol. 1* 12"
(UNDERWATER PEOPLES)
Schematically compiled electronic noise with moments of abstract rhythms subtly conducing head bobbing and toe tapping, interwoven with ambient tape manipulation and drone. Gets my kind of party started. Pure brilliance!

Patrick Cowley – *Muscle Up*
(DARK ENTRIES)
Compilation of Cowley's most alluring gay porn soundtracks, or rather soundscapes, for it creates an enveloping atmosphere that easily penetrates your ears and mood. Bouncing around from groovy space-funk to left-field ambient, this 2xLP is sure to seduce you in all the right ways.

***Invasion of Thunderbolt Pagoda* (1968) – Directed by Ira Cohen**
A mesmerism of experimental enchantment concocted from various magical rituals, intended for the psychedelic dreamers. (Original music by The Joyous Lake feat. Angus Maclise; 2006 DVD release provides alternative soundtracks by Acid Mothers Temple and Sunburned Hand Of The Man.)

***Shredder Orpheus* (1990) – Directed by Robert McGinley**

Matthewdavid – *Mindflight*
(LEAVING)

S. Araw "Trio" XI – *Gazebo Effect* (DRAG CITY)

Jon Hassell – *The Surgeon Of The Nightsky Restores Dead Things By The Power Of Sound*
(INTUITION)
If an exotic tribe from a fourth "other"-worldly jungle performed a ceremonial hypnosis raga, this would be the resulting resonance. A textural rainbow of tone colors with earwatering poly-rhythms and droney ambience, Hassell masterfully utilizes electronics and Western instruments in a unique African and Asian style to create this enthralling, ethereal, freeform and floating "power of sound."

SK Kakraba – *Yonye* (DRAG CITY)

Dr. Fiorella Terenzi – *Music From The Galaxies* (ISLAND)

Kamuran Akkor – *Kamuran Akkor* (PHARAWAY SOUNDS)

Various Artists – *Highlights of Vortex: Electronic Experiments and Music* (FOLKWAYS)

JELANI

@smoothj14
@daillspot
@highergroundpromo
@paperpushers_la

Pusha T – *King Push - Darkest Before Dawn: The Prelude*
(GOOD MUSIC/DEF JAM)

The Game – *The Documentary 2 & 2.5*
(BLOOD MONEY/EONE)

Scarface – *Deeply Rooted*
(FACEMOB)

Seth Troxler – *DJ-Kicks* (!K7)

Curtiss King – *Raging Waters*
(MAGNATE)

Freddie Gibbs – *Shadow Of A Doubt* (ESGN)

Jay IDK – *Subtrap*
(THE HXLY TRIBE, LLC)

Taxman – *Creepshow* EP
(PLAYAZ RECORDINGS)

Murs & 9th Wonder – *Brighter Dayz*
(IT'S A WONDERFUL WORLD)

Talib Kweli & 9th Wonder – *Indie 500* (IT'S A WONDERFUL WORLD)

Kehlani – *Cloud 19* (TSUNAMI MOB)

Young Thug – *Slime Season 2*
(SELF-RELEASED)

Aesop Rock & Homeboy Sandman – *LICE* (STONES THROW)

Curren$y – *Canal Street Confidential* (ATLANTIC)

Aspect One – *Left In The Crowd* (2000NOW!)

Tip:
Go hard or go home

JON

l.a.lien

Sannhet – *Revisionist* (THE FLENSER)

Kooley High – *Heights* (M.E.C.C.A.)

D.I.T.C. – *The Remix Project: Deluxe Edition* (SLICE OF SPICE)

Windhand – *Grief's Infernal Flower* (RELAPSE)

Black Sabbath – *Master of Reality* [Deluxe Edition] (RHINO)

Black Sabbath – *Black Sabbath* [Deluxe Edition] (RHINO)

Black Sabbath – *Paranoid* [Deluxe Edition] (RHINO)

Flesh World – *The Wild Animals In My Life*
(IRON LUNG)

The Bug – *What's Buggin' You?*
(NOT NORMAL TAPES)

Royal Headache – *High*
(WHAT'S YOUR RUPTURE?)

Khemmis – *Absolution*
(20 BUCK SPIN)

Beneficence – *Basement Chemistry* (ILL ADRENALINE)

Low Flying Hawks – *Kofuku*
(MAGNETIC EYE)

Greenbeard – *Stoned at the Throne* (GREENBEARD)

Conan – *Revengeance*
(NAPALM)

KR BLAIR•HENDERSON

Terror Assaulter: O.M.W.O.T. by Benjamin Marra
(FANTAGRAPHICS)
I'm nearly 40, and this comic made me feel like a 12-year-old getting away with reading something dirty, hilarious and super awesome. Few things feel at once so idiotic and so brilliant (like *Idiocracy* or a Paul Verhoeven movie). When they do come along, they need to be celebrated.

Mulholland Dr. [Criterion] (2001) – Directed by David Lynch
This is easily one of the finest films of Lynch's career, now given the Criterion Collection treatment. It should tide us all over until we all find out what Special Agent Dale Cooper's doppelgänger has been up to all these years on the loose.

Tame Impala – *Currents*
(INTERSCOPE)
The sound of this record was completely unexpected to me and yet somehow sounded perfect as a follow-up or rather an evolution of Lonerism. I can't stop listening to it. The music video for "The Less I Know The Better" is one of the best videos of the year. Great record all around.

Sugar Skull by Charles Burns
(PANTHEON)
This beautiful book is the finale of Charles Burns' surreal three-book series (starting with *X'ed Out* and continuing with *The Hive*). Charles Burns is so good, he kind of ruins me for other comics. Nothing else is as immaculately illustrated, perfectly paced and brilliantly plotted. If you've read *Black Hole*, this is a worthy successor. It deals with early adulthood in much the same way as *Black Hole* deals with being a teenager (and in gorgeous full color!).

Empress Of – *Me* 12" (XL)
I can't get enough of this record right now. It feels revealing and urgent. It's electronic pop from a truly interesting artist with a lot on her mind.

A Pigeon Sat on a Branch Reflecting on Existence (2015) – Directed by Roy Andersson
Roy Andersson is one of the truly great living directors and I've never seen anyone make sadness and despair more hilarious. His use of the camera, art direction and acting style are all incredibly idiosyncratic and will be familiar to you if you've seen the brilliant *Songs From The Second Floor* or *You, The Living*. This one is a bit of a departure from those films in the way he experiments with time and structure which is very exciting to see. This was easily one of the year's best.

***Fatale* by Ed Brubaker & Sean Phillips** (IMAGE COMICS)
This complete series is awesome. There are five volumes in all that follow a supernatural femme fatale who doesn't age through time. As a big fan of film noir, I am endlessly captivated by its tropes, and seeing the femme fatale as the cursed heroine inserted into various eras is a hell of a lot of fun. If you dig Brubaker and Phillips, I would also recommend their latest, *The Fade Out*, which is set on the seedy side of the golden age of Hollywood.

Kurt Vile – *b'lieve i'm goin down...* 12" (MATADOR)
Kurt Vile is one of those artists that gets a lot of critical praise, and though I've listened to his previous records, they never grabbed my like this one. Mr. Vile definitely has my attention now, and the opening track, "Pretty Pimpin,'" is definitely the standout. So damn good.

***The Man Who Wasn't There* (2001) – Directed by Joel & Ethan Coen**
I've been waiting for this to come to Blu-ray for a long time. It's one of the Coen's finest and has what might be the funniest moments in any of their films when Billy Bob's internal monologue gets interrupted. The cinematography is some of the most gorgeous that Roger Deakins has ever photographed, and that is saying a lot.

LOUIS RODRIGUEZ

She was too exposed to life in its brutal meaningless. ~ Zizek

Swans – *White Light From the Mouth of Eternity*
(YOUNG GOD)
Before Swans were reborn as an all-encompassing being that is more closely related to a mythical creature plucked from a Jules Verne novel than any other band or musician, they were creating some amazing multilayered pop songs blanketed by a darkness seldom heard outside an infant's cry. Though *White Light* is not their best work, it stands as a precursor to *Angels of Light* and is definitely worth listening to on repeat. I think Michael Gira summed it up best in the opening track: "I'm so glad I'm better than you."

***The Quay Brothers: Collected Short Films* (2015) – Directed by Stephen Quay, Timothy Quay**
The Quay Brothers' beautifully eerie works have finally gotten the Blu-ray treatment. These masters of stop-motion take you places animators seldom are willing to or even capable of going. So sit back and enjoy the wonderful world of the Quay Brothers. Anyone whom is a fan of Jan Svankmajer, Spike Jones, Charlie Kaufman or early Tool videos should definitely pick up a copy. Included as a bonus is Christopher Nolan's short "Quay," which takes you into the brothers' studio.

Faust (1926)- Directed by F.W. Murnau

Faust is not only one of the crowning achievements of German Expressionism but of cinema as a whole. It has been beautifully restored for this release, but just enough white noise has been left behind to retain the warm feel of watching an old silent film. A must for anyone's collection but especially for fans of *Haxan, The Cabinet of Dr. Caligari* and *Metropolis*.

MARK BEAVER

2015 was a good year for the robots.

Patrick Cowley – *Muscle Up*

(DARK ENTRIES)

I wasn't sold on the Cowley/Jorge Socarras reissue by Dark Entries from 2014, so I waited until I was able to hear a bit before diving into *Muscle Up*. I was sold on the first listen of the 13-minute electro-psychedelic exotica epic "Jungle Dream." From ambient to funk, the whole album is supremely listenable.

Dungen – *Allas Sak*

(MEXICAN SUMMER)

In the five years between this and their last document, *Skit I Allt*, Dungen has seen their sound ultimately snagged and made much more profitable by the English-speaking (if with a slight accent) Tame Impala. Though TI has recently traveled further afield from those initial Dungen-like tones, Dungen themselves have returned to dig even deeper into theirs. The most subtle, mature and beautifully played of their releases to date. Let it grow on you.

Floating Points – *Elaenia*

(LUAKA BOP)

Almost equal parts electronica, contemporary jazz and new age. First listens could lead you to believe that there's not much (or not enough) happening here, but repeated listens reveal and reveal and reveal. Definitely not music for driving or for playing during household chores, *Elaenia* needs you seated, preferably with your cans on.

Oneohtrix Point Never – *Garden Of Delete* (WARP)

2015 marked some huge leaps in the development of artificial intelligence, showing robots and programs able to teach themselves basic functions. As one programmer stated, "this was the year that the robots opened their eyes." The layered electronica of *Garden Of Delete* could, similarly, mark the point at which electronic music began to develop emotion; most notably, anxiety and enthusiasm. The sheer volume of ideas on this album can seem overwhelming, though repeated listening reveals the impressive logic and art at work.

MARYANN

Carol (2015) – Directed by Todd Haynes

Amy (2015) – Directed by Asif Kapadia

The Wrecking Crew (2015) – Directed by Denny Tedesco

Hunger Makes Me a Modern Girl by Carrie Brownstein

(RIVERHEAD BOOKS)

Boys in the Trees by Carly Simon (FLATIRON BOOKS)

BUCK HARDER

Loveable Loser, No Account Boozer and Honky Tonk Hero

~ARS LONGA, VITA BREVIS~

Black Mirror (2011) – Created by Charlie Brooker

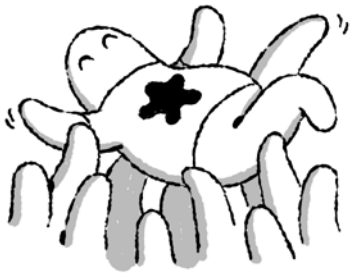
I started watching "Black Mirror" about a year ago and loved it. It is a British show, so there were only six episodes. Six delicious, varied episodes, from 45 minutes to an hour, exploring the dark side of technology and modern life. Some were comical. Some serious. All had at least one twist that caught me by surprise or at least stuck in my mind in such a way that I had to chew it over and over. Imagine my delight when flipping through my Netflix queue in a postprandial holidaze that there was a new episode of the show! Clocking in at one hour 15 minutes and featuring Jon Hamm along with a talented cast in a typically British Christmas-themed one-off, it wove three stories together and left any notions of a "White Christmas" a little bleaker. If you like "The Twilight Zone" or its ilk, I would highly recommend this tasty little show. IMDb lists the series as "2011-"; I really hope there is more forthcoming.

Straight Outta Compton (2015) – Directed by F. Gary Gray

Eazy-Duz-It was the first album I acquired that I had to hide from my parents. I got it on cassette in the summer before my eighth grade year. I was captivated. This raw, angry, florid, candid, sexy tape was like nothing I had ever heard and ultimately brought me to find N.W.A., X Clan and Ice-T, among others. It was the first movement of music I chose for myself, and though I became more entranced with other genres as I grew into my teenage angst, there will always be a special place in my heart for early gangsta rap. You can imagine my excitement when I heard about *Straight Outta Compton*, and I eagerly anticipated its release, seeing it very near opening day. And I liked it. I really did. There was some obvious glossing over of some events many of us remember, particularly regarding Dre and Cube, who are clear examples of the victors writing history. But all in all, I thought it was a solid re-creation, at least as far as I understand the "facts." With all movies being works of fiction on some level, I still enjoyed the story and the cast, particularly O'Shea Jackson Jr.'s interpretation of his father (Ice Cube). He has that forehead crease down! Not to mention the flow. The process of "writing" music is a bit dumbed down for my taste, and though some of the cameos of artists to come might be a bit cursory, I thought the film served itself well. If you have any love of or interest in the history of hip hop, the music industry or Southern California, you owe it to yourself to give this film a look.

Esquerita – *The Capitol Collector's Series* (CAPITOL)

I have been looking for anything by Mr. Reeder since I started at Amoeba. Imagine my joy when I actually saw something in the Oldies section. *gasp* A unicorn. A unicorn! Though I never had actually heard anything by this singular artist, I knew he was said to be the source from which Little Richard drew his inspiration and to have taught him to play piano; there also is strong evidence that there may have been a closer connection between the two Quasars. The hair certainly supports the assertion of mutual influence (Eskew piled two wigs atop his head to form a giant pompadour), and though there are striking similarities — both are piano-driven, mid-century rockers with personalities that nearly supersede the songs themselves — there are differences. Esquerita's yips and



chirps, which are often operatic in tone, feel more organic and out of his control, while Mr. Penniman's somewhat more studied. Both have intense energy, and I would have loved to have seen either in concert, but I think old S.Q. has a technically better voice, his natural timbre being a little lower than his purported protege and his falsetto notes, clearer, brighter and, I would wager, slightly higher in pitch. That said, the collection doesn't quite reflect the insanity I had hoped to uncover from a man who was rumored to have been rediscovered leaping at a record exec's car and washing his windshield in Brooklyn. The truth is somewhat more bleak. Though Steven Quincy played many sessions with a lot of notable artists (Hendrix, Dr. John, Toussaint, Gordy as well as the Blue Caps and the Jordanaires), many of which were never released, he died of complications from AIDS in the '80s at the age of 50, while working as a parking lot attendant in Harlem, supporting his continually fading gigs in second-rate clubs such as The Magnificent Malochi and later Fabulash. He held on to his idiom until the end. I enjoyed my stroll through his '50s, incidentally one of the only eras in which I truly enjoy heavy saxophone work. If you're into Chuck Berry, Fats Domino and, obviously, Little Richard, he's worth a concentrated listen. Some of the songs sound a bit derivative, though it's unclear where S.Q. is aping and/or being aped, and could have been recorded by anyone during the era, while others truly are his own, the most notable example on this 28-song comp being "Esquerita and the Voola," a track I'm shocked hasn't been used as a theme song. It is weird, weird, weird. He is a human theremin. Otherwise, it is good, solid classic rock 'n' roll. Clearly Mr. Reeder is a fantastic vocalist and a monster pianist. In addition, he was not afraid to camp it up and claim his gay status, singing songs to Katie Mae (6'2") and Annie Mae and Miss Lucy ("too fat and juicy"), who all seemed to be of Amazonian proportions. He didn't worry about the thinly veiled allegory regarding Sarah Lee wherein all the "fellas all be talkin' 'bout him" might out his true leanings. There are also songs where rock 'n' roll isn't an allusion to sex but really refers to the music he loved ("Oh Baby," "Rockin' the Joint," "Believe Me When I Say Rock and Roll is Here to Stay"). There are also novelty songs ("Laid Off" and the aforementioned "Esquerita and the Voola"), classic blues ("She Left Me Crying," "Please Come Home"), solid love songs ("Just Another Lie," "Hole In My Heart") as well as gay proto-anthems — or at least statements of purpose ("I Live the Life I Love" 1 & 2, "You Can't Pull Me Down"), all punctuated with his signature warbling yelp. He is an artist worth noting. I would love to see the biopic.

Beasts Of No Nation (2015) – Directed by Cary Fukunaga

Wow! This is a heavy piece. A lot of ground is covered in this film. A lot of uncomfortable ground, and Abraham Attah, young though he may be, interprets with great aplomb. He stands up to Idris Elba (typically and masterfully at ease) and the subject matter surprisingly well. There was not one moment I didn't believe him as Agu. If you are interested in the effects of war on humans, both those who do and those who do not choose it, this is a movie to be viewed. As the credits state: "Children are not soldiers." And if *Beasts of No Nation* can raise awareness, Mr. Fukunaga and his team have done a great service to the world. It is not a pleasant watch, but it is worthwhile.

Killing Pretty by Richard Kadrey (HARPER VOYAGER)

I love Sandman Slim. This is the seventh book in the fantasy neo-magic L.A. noir series by fetish photographer and horror writer Richard Kadrey. He has enough knowledge about Los Angeles to paint a believably fictional account of the supernatural and superficial that coalesce around all the gates to Hell with which the City of Angels is rife. This one took me awhile to get through, though I had preordered the book long before its release date. But I didn't like the story any less. In fact, once I got rolling, I killed the thing pretty quickly. (Har har!) All seven and a half books are quick, fun reads, but things might be getting a bit too pat. The adventures seem a bit too simple, and I'm not getting enough tension and gore for my taste. (The first three books are the strongest in the series, and the premiere text stands on its own, if you want to test drive it.) Mayhap Kadrey's got a bigger plan on which he is working, but it's starting to feel like a favorite TV show that's been running on a bit too long. Also I'm not sure what the title or the cover art have to do with this story on any level, which has not been the case in previous installments in the series. The characters are still fun to follow, and James Stark aka Sandman Slim, the Monster Who Kills Monsters, is a classic anti-hero with a nasty mouth and great love of rock and punk music. He's the kind of antisocial prick for whom you can't help but root as he wades through vampires, zombies, demons, angels, G-men and all manner of earthly and unearthly scum. Keep writin' 'em, Ricky. I'll keep readin' 'em. And you know this — Maaaan!!!! (Genres: horror, fantasy, fiction, noir)

Tip:
If you'd like a drink between 6 a.m. and noon, or if you'd like to argue with me about movies, music, books or anything else that tickles your fancy, stop by The Drawing Room (1800 Hillhurst Ave. 90027) and let's debate. Or stones here: thebuckharder@gmail.com.

meggie

Bomba Estereo – *Amanecer* (RCA INTERNATIONAL)

Adam Lambert – *The Original High* (WARNER BROS.)

Big Boi & Phantogram – *Big Grams* (EPIC)

Bully – *Feels Like* (COLUMBIA/LEGACY)

The Darkness – *Last Of Our Kind* (CANARY DWARF)

Grimes – *Art Angels* (4AD)

melissa scaduto

Rose McDowall – *Cut With A Cake Knife*
(SACRED BONES)
FINALLY!! Rose McDowall's solo recordings finally released! Wonderful '80s neo-sub-pop.

Institute – *Catharis* (SACRED BONES)
Melodic & full of life. These kids are apart of an entire crew in Austin, Texas that is putting some faith back into the post-punk ideals. For fans of Crisis.

Broken English Club – *Scars*
(CITITRAX)
Thankful for this dark ass minimal techno post-punk revival, for we have artists like Oliver Ho appealing to all of us!

The Wake – *Here Comes Everybody + Singles 1983-1987*
(CAPTURED TRACKS)
One of the best and most underrated as well as versatile bands of the Factory Records days. A reissue with extra early hard-to-find singles & with some slightly different artwork than the original release. Beautiful synth sounds to swim in.

Juan Wauters – *Who, Me?*
(CAPTURED TRACKS)
There aren't many musicians like Juan Wauters. He is genuine and true in everything he does. His music is a perfect example of when people really do make music for themselves and not for commerce. He sounds like a modern — yet bastardized by America and New York City — version of Victor Jara, The Ramones and Edward Mateo. He is creating something together with his friends, like Matthew Volz, that is unlike anything done before or now. They stand alone in their originality and uniqueness.

monalisa

Dublab DJ, selecter, music lover, soul sista, funk freak, hip hop junkie, world music aficionado, jazzy lady, rock 'n' roll gangsta, etc.

THE TRIFECTA OF AWESOMENESS (CD & LP):

Kamasi Washington – *The Epic* (BRAINFEEDER)

Kendrick Lamar – *To Pimp a Butterfly*
(AFTERMATH/INTERSCOPE)

D'Angelo – *Black Messiah*
(RCA)

SOUL:

KING – *We Are King*
(KING CREATIVE)

Anderson .Paak – *Malibu*
(STEEL WOOL)

NxWorries – *Link Up & Suede*
(STONES THROW)

The Internet – *Ego Death*
(ODD FUTURE)

Fingers Inc. – *Another Side*
(ALLEVIATED)

HIP HOP:

Czarface – *Czarface* (BRICK)

Czarface – *Every Hero Needs a Villain* (BRICK)

Ghostface Killah – *Adrian Younge Presents Twelve Reasons To Die II* (LINEAR LABS)

J Rocc – *Funky President Edits Vol. 2: Boogie Blamin' / Jingles 7"* (BEAT JUNKIE)

J Rocc – *Funky Presidents Edit Vol. 1: Brothers Party / The Technique 7"* (FAT BEATS)

MentPlus – *Stormy Nights* EP 7" (HIGH WATER)

Dexter Story – *Wondem*
(SOUNDWAY)

WORLD:

Various Artists – *The Brasileiro Treasure Box Of Funk & Soul* (CULTURES OF SOUL)

Tip:
Feeling musically adventurous? Shop the miscellaneous alphabet sections under your favorite genres. There are lots of overlooked & underappreciated titles there!

OLIVER

Hunee – *Hunch Music* (RUSH HOUR)

Joey Anderson – *Invisible Switch* (DEKMANTEL)

Patrick Cowley – *Muscle Up*
(DARK ENTRIES)

Petre Inspirescu – *Vin Ploile*
(MULE MUSIQ)

Gigi Masin – *Wind*
(BEAR ON THE MOON)

Tip:
www.absurdrecordings.com

PEGGY

Foo Fighters – *Saint Cecilia*
(RCA)

Frank Turner – *Positive Songs For Negative People*
(INTERSCOPE)

Desaparecidos – *Payola* (EPITAPH)

Binary Heart – *Brighter Days*
(QUOTE UNQUOTE RECORDS)

***Salad Days: A Decade of Punk in Washington, DC (1980-1990)* – Directed by Scott Crawford**

DOOMDEATH

"Beverly Hills, 90210" fanatic ... singer of Harassor & Actuary

Tau Cross – *Tau Cross*
(RELAPSE)

William Basinski – *Cascade*
(2062)

Patrick Cowley – *Muscle Up*
(DARK ENTRIES)

Killing Joke – *Pylon* (SPINEFARM)

Horrendous – *Anareta*
(DARK DESCENT)

Myrkur – *M* (RELAPSE)

Akitsa – *Grands Tyrans*
(HOSPITAL PRODUCTIONS)

Alessandro Cortini – *Risveglio*
(HOSPITAL PRODUCTIONS)

Ulver – *ATGCLVLSSCAP*
(HOUSE OF MYTHOLOGY)

Vorpal Sword – *10,000 Stab Wounds & Pain* (Demos)
(RISING BEAST)

Vanum – *Realm Of Sacrifice*
(PSYCHIC VIOLENCE)

Shape Of Despair – *Monotony Fields*
(SEASON OF MIST)

Hooded Menace – *Darkness Drips Forth*
(RELAPSE)

Revenge – *Behold.Total.Rejection*
(SEASON OF MIST)

Master's Hat – *Incontinence Fantasy* (UNIVERSAL CONSCIOUSNESS)

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❑ ***Broad City: Season Two* (2015)**

The Body / Thou – *You, Whom I Have Always Hated* (THRILL JOCKEY)

Mark Lanegan – *One Way Street: The Sub Pop Albums*
(SUB POP)

PHIL

More fun than games. @troniks

🎬 ***Blood Rage* (1987) – Directed by John Grissmer**

🎬 ***The Diary of a Teenage Girl* (2015)– Directed by Marielle Heller**

🎬 ***10 to Midnight* (1983)- Directed by J. Lee Thompson**

Colleen Green – *I Want to Grow Up* (HARDLY ART)

Wolf Eyes – *I Am A Problem: Mind In Pieces*
(THIRD MAN RECORDS)

Tip:
Turn off your phone when watching a movie.

HALL

David Bowie's influence on every band I like is clear. More importantly, his impact on gay rights, race and creative, artistic freedom makes his death as hard as John Lennon's.

❑ ***Inside Amy Schumer: Season Three* (2015) – Created by Amy Schumer**

❑ ***Your Pretty Face is Going to Hell: Season One* (2015)**
[Adult Swim] Viral video, "Too Many Cooks'" creator's office comedy set in Hell.

Blancmange – *Happy Families Too* (CHERRY RED)

LoneLady – *Hinterland* (WARP)
Lonelady A.K.A. solo artist Julie Campbell's 2nd great post-punk album.

José González – *Vestiges & Claws* (MUTE)

🎬 ***Ex Machina* (2015) – Directed by Alex Garland**

🎬 ***Nineteen Eighty-Four* (1984) – Directed by Michael Radford**
The Ronald Reagan patriotic propaganda era was not into reflecting on the dystopian effects of perpetual war in Orwell's masterpiece. Now the NSA tracks our phones, location and texting, and our government asks us to watch one another like Big Brother. If you see something, say something. Saying something is treason. The death of the middle class and loss of work hours is recovery. A necessary film for the police state of the union driven by poverty.

🎬 ***I Smile Back* (2015) – Directed by Adam Salky**

🎬 ***Steve Jobs* (2015) – Directed by Danny Boyle**
The story of Apple's new-age spin man, Steve Jobs (Michael Fassbender). Aaron Sorkin's brilliant, jam-packed screenplay surpasses the many previous Jobs biopics.

❑ ***Man Seeking Woman: Season One* (2015)**

❑ ***Broad City: Season Two* (2015)**

🎬 ***Soaked In Bleach* (2015) – Directed by Benjamin Statler**
A police procedural documenting Kurt Cobain's disappearance & the search by detective Tom Grant, hired by Courtney Love. Phone recordings with his client show she is in rehab plotting lies to promote her LP while trying to manipulate the situation. It's unlike the speculative fantasy film *Montage Of Heck*, which animates doodles, lyrics, shopping lists and short stories to promote Kurt Cobain as destiny's suicidal martyr. *Soaked In Bleach* presents planted evidence, contradictory statements & the suspicious behavior of junkies, a house sitter, Cobain/Love's lawyer, MTV and the Seattle police. Grant famously came out as questioning the suicide note's two handwriting styles and motives of those who profited from his death. Unreleased details raise more questions about the rush to judgment in hopes of opening an investigation into possible foul play.

❑ ***The Unbreakable Kimmy Schmidt: Season One* (2015)**
Fast & furious hilarity.

🎬 ***Trumbo* (2015) – Directed by Jay Roach**
The best film about Hollywood's right-wing propaganda against blacklisted writers. See also: *The Front* (1976) and *Guilty by Suspicion* (1991).

❑ ***It's Always Sunny in Philadelphia: Season 10* (2015) – Created by Charlie Day**

❑ ***Silicon Valley: Season Two* (2015)**

🎬 ***Woman in the Moon* (1929) – Directed by Fritz Lang**
Fritz Lang elevated pulp genres like mystery, adventure & sci-fi as one of silent film's great innovators. *Metropolis* became one of the most influential science-fiction films. Robot Maria influenced the look of C3-PO; the cityscape and flying cars begat *Blade Runner.* For this rocket trip to the moon, he wanted scientific accuracy, but life imitated art when he created the countdown to build cinematic suspense.

🎬 ***The Quay Brothers: Collected Short Films* (2015) – Directed by Stephen Quay, Timothy Quay**

🎬 ***Carol* (2015) – Directed by Todd Haynes**
Todd Haynes knows the craft of filmmaking, a dying art in corporate-run Hollywood.

Tip:
Watch for the amazing animated Anomalisa *by Charlie Kaufman & Duke Johnson.*

RICK FRYSTAK

Sinikka Langeland – *The Half-Finished Heaven* (ECM)
Very individual, creative music from Norway with a smokey character all its own. Part-Finnish Langeland plays 10-string, 15-string and 39-string table-harps, mixing this appealing sound with violas, saxophone and percussion. Vocals here and there tell of things we can't decipher without translation, but the effect is dreamy and fascinating.

Bersarin Quartett – *III* (DENOVALI)
More exceptional electronic/ambient compositional textures, modern classical sensibility and drama, with thought-provoking and satisfying turns. Swoops of sound, hinted rhythm and ghostly chords benumb and paralyze the work-aday humdrum, twisting the ear down to the gut. Orchestral overlays fit like puzzle pieces over the tonic. The Bersarin sound moves even more forward herein.

Ben Monder – *Amorphae* (ECM)
Yes, he's this good. Spellbinding solo electric guitar, with a few duets (Paul Motian, Andrew Cyrille), that stretches categorization almost to the breaking point. Modern "jazz" playing by a man whose chops are best described as "how did he do that?" Most always melodic, the notes and chords break away from expectations, the exploratory nature sounding like improvisation. A real treat for players.

Gary Willis – *Larger Than Life*
(ABSTRACT LOGIX)
Jazz-rock ripping with attention to detail. Willis is a bassist with staggering technique and tasty ideas. Scott Kinsey on keyboards is working

hard at keeping the Zawinul vibe alive, and he succeeds, sewing in riffs to twist the imagination. With drummer Gergo Borlai, the heat is always on, but with a keen ear to the road being taken. Major jamming with compositional connectivity makes this disc a doozy.

The Gurdjieff Ensemble – *Komitas* (ECM)

Father Komitas was an innovator in Armenia in the late 19th century, and his music has stood the test of time, being very gentle, lilting melodic passages. From the first notes, it's simple yet moves the spirit. On this record, the great Gurdjieff Ensemble perform a most sensitive, enthralling program, focusing on folk instrumentation such as the duduk, oud and santur. I really enjoy the recording, and the sound is like you're right there.

John McLaughlin – *Black Light*

(ABSTRACT LOGIX)

How about just searing, blistering soloing on mostly guitar synthesizer by the 74-year-old McLaughlin and man, that guy can still blow like there's no tomorrow! So can his international band, including Indian trap drummer Ranjit Barot, who wails away throughout. Lots of platforms here for Johnny and drummer-turned-keyboardist Gary Husband to solo their asses off, plus some time to rest during a few modal, introspective tracks to lower the heat a little. A lovely acoustic tribute to close friend Paco de Lucia brings a tear and rounds out this rager. John delivers the goods once again.

Baaba Maal – *The Traveller*

(MARATHON/PALM)

Baaba is a world treasure. This is my favorite record of his in many years. There are many influences on here, very contemporary yet timeless, many tracks led by protege Johan Hugo of The Very Best, and a very nice mix. Ballads, chants, grooves ... "sounds, colors and smells, so vital from the desert and beyond." Baaba is in fine voice, and this project is just terrific.

Max Richter – *Sleep*

(DEUTSCHE GRAMMOPHON)

Contemporary composer Max Richter puts forth a special project that is eight hours long and literally intended to put the listener to sleep. Not me. I stay awake and listen to its soothing, intertwined riffs and melodies, morphing anonymously to be revisited later in another combination of patterns. Lovely strings, piano and electronics lull the listener into a wonderful sense of calm and specifically cajole the listener to feel in touch with modern, creative music of a particular sort. Mesmerizing.

Ryuichi Sakamoto, Alva Noto, Bryce Dessner – *The Revenant* [OST] (MILAN)

Almost like its own genre of music, with impeccably placed orchestral cues, many only three chords. Wistful, suspenseful and sadness-based sounds, with atmospherics of electro or acoustic origin. Fascinating. Alva Noto and Bryce Dessner also pitched in, but it's Sakamoto-san's performance that really drives the mood.

Weather Report – *The Legendary Live Tapes: 1978-1981* (SONY LEGACY)

WR were in great shape at this time — '78 to '81. New drummer Peter Erskine put a bunch of the best cassettes together of those tours and had them mastered, and here they are in a four-CD package. Smoking gigs just oozing with energy and dry-ice fog, the band never played better. Lots of their greatest tracks, with lots of little arrangement changes and substitutions. One outstanding moment is a long acoustic piano section, which is rare on record. If you like Weather Report, spend the cash. It's a killer document.

Elder Roma Wilson – *This Train* (ARHOOLIE)

Just Elder Wilson, his amazing harmonica and his foot tapping when audible, plus his young sons on additional harps and wife on a few tracks, belting out his own style of black folk spirituals dating back to slavery, and it is powerful stuff. You can't lose if you dig blues and/or gospel.

Leo Kottke – *6- and 12-String Guitar* (TAKOMA)

Leo just burns it up on any axe. This is one of the best albums from the early '70s, with tons of variety-roots guitar at its very finest, played by one of the best. The LP eventually sold over a half a million copies. A classic.

Tip:
Try my show, "Roots Music and Beyond," every second Saturday, 6-8 a.m., on The Mighty KPFK 90.7 FM and worldwide at KPFK.ORG.

TERRY SMITH

Father of three & now Granddaddy or Pop Pop to two. King Aiden (3) & Tacari the Warrior (1-week-old). Very happy Pop Pop!!!

Creed (2015) – Directed by Ryan Coogler

Sly does a great job as his role switches from him being Rocky to Mick. Good movie. A lot of fun for all.

13 Hours: The Secret Soldiers of Benghazi (2016) – Directed by Michael Bay

A lot of action & real-life drama! It's hard to believe that this is going on, but it is. Real life heroes!!!

The Revenant (2015) – Directed by Alejandro G. Inarritu

DiCaprio at his finest. He knocks it out the park. Action & drama based on a true story — my favorite types of movies.

The Hateful Eight (2015) – Directed by Quentin Tarantino

I love Tarantino movies. Action, drama & based on a true story... so they say. Good stuff.

Concussion (2015) – Directed by Peter Landesman

A movie every sports fan should see. I thought it was great, but very scary to the sport I love. I hope we learn from this. I want to see King Aiden play big-time football one day...

VIOLA

Rokia Traoré – *Né So* (NONESUCH)

Having heard only a couple of tracks from the new album, I am convinced I will love this...

Various Artists – *Indian Talking Machine*

(SUBLIME FREQUENCIES)

Two CDS & book, limited edition, great price for what is is. Beautifully packaged collection of old 78s. Compiler Robert Millis had a year to dig through archives of Indian music.

Various Artists – *Senegal 70: Sonic Gems & Previously Unreleased Recordings from the '70s* (ANALOG AFRICA)

From the great period of Senegalese music: found gems by Orchestre Baobab and many more that have not been heard outside Senegal. Leave it up to Analog Africa to compile the right mix of Afrobeat, Latin and Mandingue...

Le Sahel – *La Légende de Dakar*

(CELLULOID FRANCE)

Comeback by popular Latin band from Dakar in the '70s. Featuring Thierno Koite, great sax player, now with Youssou N'Dour's band.

William Vivanco – *El mundo esta cambia'o* (NAIVE)

New voice from Cuba, mixing styles — this is not the Buena Vista Social Club!

Various Artists – *Musique Sans Paroles* (EDITIONS SYLIPHONE CONAKRY)
Groovy '70s music from Guinea minus vocals.

Leni Barteri – *Rendezvous In Athens* (ARISTOPHONE)
1950s cocktail music! Greek calypso (by the queen of Greek song) — need I say more?

Mohamed Hayani – *Mohamed Hayani* (EMI)
Moroccan singer & modern music pioneer.

Tigran Hamasyan – *Luys I Luso* (ECM)
Armenian sacred music by pianist Tigran Hamasyan + choir.

The Gurdjieff Ensemble – *Komitas* (ECM)
Armenian composer Komitas, interpreted by Levon Eskenian & ensemble playing "ethnographically authentic" arrangements.

Seckou Keita – *22 Strings* (ARC)
Senegalese musician plays the kora, a "wondrous instrument that can soothe the bloodlust of warriors and take the human spirit to a place of deep meditation, stillness and beauty" (from his website).

Ezekiel Kaplan

When considering what to include in my Music We Like entry, I initially was going to simply write about, say, my top five favorite albums of all time. However, I decided that this would be somewhat unfulfilling to the readers — mainly because my top five consists of albums that almost every music lover is (or should be) already familiar with. *Dark Side of the Moon, Tommy* and *Abbey Road* are my top three, for example. So, instead I am going to write about my favorite records that you maybe haven't heard of. In no particular order, the following are all must-haves for fans of their respective genres.

The Ocean – *Pelagial* (METAL BLADE)
I am about to make a bold statement — *Pelagial* is the single best metal record to come out since Opeth's *Blackwater Park*. In fact, I'll take it a step further — *Pelagial* is probably only behind Death's *Symbolic* and *Blackwater Park* as extreme metal's finest work of art. Stylistically, think in the vein of Mastodon and Baroness, but with perhaps a heavier sound overall. Everything about this record is flawless — the writing, the musicianship, the lyrics, the concept. Pelagial takes you on a journey from the surface of the ocean through the depths — each track being subtitled after the next layer of the sea. Composer and lyricist Robin Staps wanted to mirror this concept through the music itself as well — as the record progresses through each track, the music gets heavier, the instruments are tuned lower, and the overall feel becomes darker and sludgier. The music itself emanates the increasing pressure, diminishing light and claustrophobic environment of the aquatic depths. The concept does not stop there, however, as it has a second, more metaphorical meaning. Just as each song delves deeper into the ocean, they also delve into the human psyche. Thus, each song has two titles, respective to each concept (e.g. "Mesopelagic: Into the Uncanny"). This second concept, deeply rooted in Freudian psychology, is where the emotion of the record is most poignant. It builds in dramatic tension, and just as the music gets heavier from the oceanic pressure, it gets heavier emotionally. All in all, *Pelagial* is sure to take you on a musical journey filled with beautiful passages, exquisite playing and skull-crushing heaviness.

Favorite songs: "Demersal: Cognitive Dissonance," "Bathyalpelagic: Impasses."

Acid Bath – *Paegan Terrorism Tactics* (ROTTEN)
Acid Bath have been among my favorites since I discovered them in 10th grade. For being one of the pioneers of the New Orleans sludge metal movement, they are criminally unknown. Acid Bath truly had a sound unlike any other, one which disturbingly reflects the inner workings of a psychopath amidst the drooping trees of the Louisiana swamps. Vocalist Dax Riggs' lyrics only add to the palpably disturbed art, brushed with shades of Jim Morrison in both poetics and singing — that is, if Morrison were also John Wayne Gacy (whose art is evidently featured as the cover of Acid Bath's first record, *When the Kite String Pops*). *Paegan Terrorism Tactics* is an even more mature sound from their aforementioned debut record, continuing with their heavy sludge from the bayou while also delving into purely acoustic music, such as the chilling yet morbidly beautiful final track, "Dead Girl." If art of the macabre is something which entices you like it does me, this record is truly the apex of such music and lyricism.

Favorite songs: "Dead Girl," "Venus Blue."

Dead Confederate – *Wrecking Ball* (TAO)
Another band with whom I fell in love during my 10th grade year was Athens, Ga.-based Dead Confederate. Their debut record, *Wrecking Ball* — as well as their self-titled EP released the same year — is a concoction of grunge, country rock and psychedelia, creating a sort of meeting point between Nirvana and My Morning Jacket, with a touch of Pink Floyd and some Southern sensibility. Singer Hardy Morris is reminiscent of Kurt Cobain when he lets loose his howls — filled with emotion and passion similar to the grunge superstar — and lead guitarist Walker Howle (a rather fitting name) makes his guitar truly wail, with a heavenly reverb-flooded tone not too far from the legendary sound of David Gilmour (beautifully showcased in the song "It Was A Rose"). The entire band is honestly fantastic. Unfortunately, after *Wrecking Ball* they adopted a more poppy/mainstream sound, but if you have the chance to pick up either this record or their first EP (which features the jaw-droppingly brilliant track "Tortured Artist Saint," containing some of the most astounding guitar work I have ever heard), you will not regret it.

Favorite songs: "Wrecking Ball," "The Rat."

John Lennon – *Plastic Ono Band* (CAPITOL)
You are probably wondering why I would include John Lennon, perhaps the most famous rock musician of all time, on a list of supposedly underground masterpieces. My reasoning is simple — time and time again, I meet fellow Beatles fanatics who, for one reason or another, never cared to delve into the solo works, aside from obvious classic songs like "Imagine" or "Maybe I'm Amazed." I'll say it plain and simple — if you are a Beatles fan, or even a fan of emotional singer/songwriter music in general, this album is a MUST HAVE. I am not sure how to do it justice in just a write-up — it simply is an emotional master-

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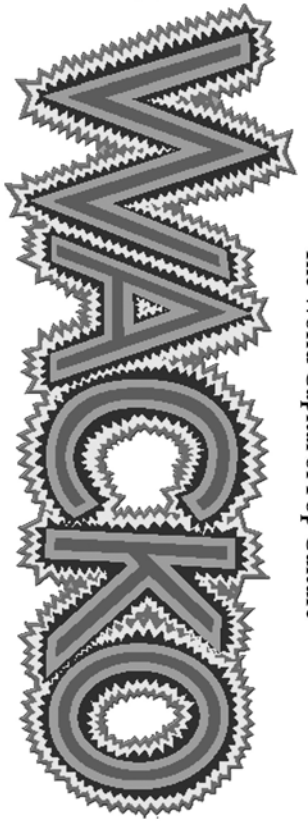

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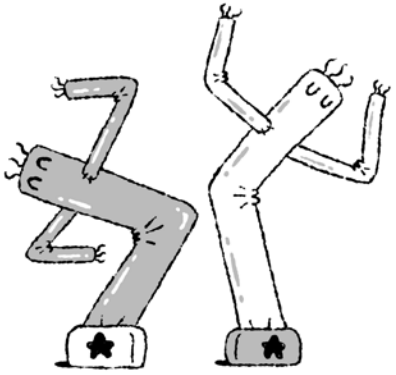
piece in every sense of the word, in some ways even on par with most Beatles records, in my opinion. Following the disbanding of the Beatles, each member dealt with the pain in their own way. Listen to each of their respective post-Beatles debut records, and you'll get an idea. Ringo went through a period of serious alcoholism. McCartney has stated that he, too, was drinking a lot at that time, and it shows in the lack of consistent quality control (despite the flashes of brilliance) on some of those records. Harrison, of course, found solace in religion. Lennon's therapy, quite literally, was in making *Plastic Ono Band*. He was partaking in "primal scream therapy" — a form of therapy which, as you can imagine, involves unrestrained screaming — and decided to put it to music (something which, 20 years later, Kurt Cobain made a career out of). The result is a musical experience more emotionally naked than any before, and perhaps any since. Lennon completely bares his soul for all to see. *Plastic Ono Band* is an amalgamation of emotional trauma, profound social commentary and perseverance. From a lyrical standpoint, it truly is unmatched. Songs like "Working Class Hero" reveal Lennon at his peak as a lyricist, on par with Bob Dylan or Leonard Cohen. The end result is both a musical and lyrical emotional storm — and I don't think any real Beatles lover is able to keep from choking up when Lennon sings on the final track, "God," "The dream is over."

Favorite songs: "Mother," "Look At Me."

Tip:
If progressive metal with strong influences from Tool, Opeth, Death and '70s prog rock a la Yes and King Crimson sounds enticing to you, check out my band Obelisk at the following links:
obeliskofficial.bandcamp.com
facebook.com/obeliskmetal
youtube.com/obeliskmetal



LORD CLERKK

Hate it or love it

Bustié – *The Shade is Real*
(BANDCAMP)

Reggie "Legend" Thomas – *Closer to the Sun*
(NGWTT PRODUCTION)

Sextile – *Thousand Hands* (FELTE)

Daydreams – *Debut* EP
(BANDCAMP)

Savoir Faire – *Street of a Thousand Pleasures* (WIENER)

Eiris – *By Moonlight Be Crowned* EP (SELF-RELEASED)

Dogteeth – *Possession*
(SELF-RELEASED)

HAARM – *Five Songs*
(SELF-RELEASED)

Seven Sisters of Sleep – *Ezekiel's Hags* (RELAPSE)

WYATT

From the valley.

Satanik Warmaster / Archgoat – *Lux Satanae*
(HELLS HEADBANGERS)

Horn – *Feldpost* (NORTHERN SILENCE)

Clandestine Blaze – *New Golgotha Rising*
(NORTHERN HERITAGE)

Mgla – *Exercises in Futility*
(NORTHERN HERITAGE)

Revenge – *Behold. Total. Rejection* (SEASON OF MIST)

REBECCA

Chooses Love

☰ *The Dream Thieves* by Maggie Stiefvater (SCHOLASTIC)
This is classed as a young adult fantasy book, but I can't even blame my daughter for me reading these—this one's all on me—or maybe it's the Troye Sivan talking. I jest, but don't make the mistake of discounting books aimed at youth (*Wonder*, by R. J. Palacio is another fine example—as a lesson in empathy it's second to none and is a beautiful read). I found myself really blown away by Stiefvater's writing. It's simultaneously accessible, literary and moving, but I can't explain the magic trick she works to get it all done. She's also great for music recommendations.

❑ *Masterpiece: Poldark* (2015)
Still a sucker for costume dramas. Bring back the tricorne hat! Well, at least knee boots, anyway.

Børns – *Dopamine* (INTERSCOPE)
I loved the first half of this album, especially "American Money," which I played on a loop in my house until I was told to stop.

The Temperance League – *Day of the Dove* (LIKE, WOW!)
I'll listen to anything by this Charlotte band.

Tip:
Never run up a wall unless you can see the other side. Support your local libraries and businesses. Tofu and broccoli are really excellent if you bake them. Go Broncos!

KAREN.

Anderson.Paak – *Malibu*
(STEEL WOOL)
this cat really has something. a style. mega-talented like stevie. extra real.

funky. when he played at the amoeba store in hollywood i remember thinking...."wow. this guy really GETS it." he gets... music. and soul. and... has a voice. his own voice.

Mavis Staples – *Jesus Lay Down Beside Me*
(ANTI-)
timely and powerful. through her many albums with the staples singers and on her own, mavis remains a stirring and reassuring voice. her warmth and spirit come through in this collection of hand-crafted songs from nick cave, neko case, bon iver, m. ward, and more. the selection of darker, moodier, yet uplifting modern day spirituals is a lovely gift to us right when we need it.

PJ Harvey – *The Hope Six Demolition Project* (VAGRANT)
ummmmm... what's to say? PJ is back.

Luther Dickenson – *Blues & Ballads (A Folksingers Songbook) Volumes I & II*
(NEW WEST)
from the north mississippi all stars, luther dickenson goes out on his own with a stellar group of friends to help him out: mavis staples, jason isbell, jim lauderdale. he loves the blues and it shows. quite the homage.

Lorelle Meets the Obsolete
new and interesting. throbbing and catchy with a psychedelic feel. like the black angels or broadcast—you can slather it all over your body and it seeps in slowly to heal you.

Charles Bradley – *Changes*
(DAPTONE)
another gem from the gravely-soulful-life-drenched voice of the inimitable charles bradley.

Ray LaMontagne – *Ouroboros*
(RCA)
the whispery sandpaper voice is unmistakable. soothing in an itchy sort of way. "hey, no pressure" is the best track on the album with fuzzed out guitars and that addictive rhythm.

Bill Frisell – *When You Wish Upon A Star* (MASTERWORKS)
frisell's unique sound interpreting movie and tv themes is a lovely little record. from the theme to the godfather by nino rota to morricone's bad and the beautiful, he gives his own interpretation and it is awesome. fluid. quiet but mighty like a lazy river or... a memory from a long time ago.

Buddy Miller & Friends – *Cayamo Sessions At Sea*
(NEW WEST)
the friends are: lucinda williams, richard thompson, shawn colvin, brandi carlile, kacey musgraves, kris kristofferson, and... well, you get it: a rich star studded voyage of... musicians communing and enjoying each other's talent and company. cayamo started in 2008 and has blossomed into a real deal. it is like a summer camp for established musicians. hearing amazing musicians playing together – every moment of it is refreshing.

BJ The Chicago Kid – *In My Mind* (UNIVERSAL MOTOWN)
soulful and as gritty as a falsetto can get! BJ brings some midwest southern flavor to the retro-soul style. this is grits and gravy good.

Sia – *This Is Acting* (RCA)
LOVE sia!! a weirdo with a truly amazing voice. as good as adele (yeah i said it!) and... with soul like amy winehouse and she has... a sense of humor and talent. and doesn't buy into her own hype or celebrity. she doesn't take herself too seriously but seems serious about the craft and about music. the best combination. (don't love the cover. but oh well. she has her own vision and her own style and i respect that...)

David Bowie – *Blackstar*
(COLUMBIA)
this will undoubtedly be on many lists. and what can i say that hasn't been said. but i remember hearing the single on KCSN driving home from work at amoeba. after a particularly long and stressful day. this was a month before the record came out — and a month before all of our lives changed a bit that day. i heard it, and i heard his voice and... immediately i was reminded of why music matters, why i am in this "business," why i have chosen to spend each and every day being surrounded by music and people who love and appreciate music: because it speaks to me and touches me and changes me. it is a love affair where the spark has never gone out. it still intrigues me and makes me feel... MYSELF down to the core. they played it again the next day and the next night and i couldn't wait for the record to come out.
of course we all know so much more now. we have read and dissected and listened with new ears. the genius of the record has so many more meanings and layers. but... listening that first time to a new bowie single made me feel 14 again: excited about what was coming next,

Kaleo – *Way Down We GO*
(ATLANTIC)
the single from the upcoming new album? haunting. riveting. kaleo is bluesy and rhythmic—totally addictive.

and speaking of KALEO, i've been on an "icelandic kick" lately with a small but mighty obsession with the bands from iceland: KALEO, OMAM, Mum, of monsters and men, himbrim, and of course Sigur Rós.... even tim hecker, who is from canada but who recorded his latest album in iceland and it shows! you can FEEL it. a sort of cave-like haunting, icy swath you wrap around you. soothing. intriguing. engaging. expansive and slippery. shimmery and glassy. something about it. light years away from Björk. check them out.

SOME LOCAL INDIE ARTISTS YA GOTTA LISTEN TO:

David James's GPS – *Billionaire Blues*
(DEMJAMS)
san francisco's immensely talented and wonderful david james has assembled some of the finest musicians in the bay area (beth custer, alan williams, jan jackson, dina maccabee and liza mezzacappa) for a jazzy hoe-down of the most charming and infectious beats and instrumentation. all original tunes by DJ and such a rhythm section! the title track has a little django spirit and the rest of the album is simply stellar. dig it. great stuff.

Paul Nicoll – *Homebound*
(SELF-RELEASED)
LA's own undiscovered gem. moody. rich. textural. tom waits meets velvet underground. this is contagious. eerie. original.

Toy Light – *Sightless, Unless*
(ALPHA PUP)
think flying lotus but... nine inch nails or radiohead with the heavy moody groove.

Bleached – *Welcome The Worms* (DEAD OCEANS)
love these girls! lo-fi, power-punk GIRL style. disarmingly hooky.

VUM – *Cryptocrystalline*
(SECRET LODGE)
the amazing trio, VUM, is back with a new recording. dark wave, pop noir, psychedelic corrupting expansive rock. you need to hear it. mesmerizing and hypnotically great.

The Record Company – *Give It Back To You* (CONCORD)
more bluesy rock and roll with a west coast sunshine twist.

Harriett – *American Appetite*
(HARVEST)
not only does this band have my maternal grandmother's name, but it is DECPETIVELY deep and interesting. the songwriting is poppy and rootsy and... really good. harriett. yeah. that is the band's name. really.

SiR – *Seven Sundays*
(FRESH SELECTS)
LA's own brilliant Darryl Farris.

Byrdsol – *Pierreponte*
(MINPINMUSIC)
transfixing.

i like the band freedom fry. Bones. escondido. death valley girls. winter. swarvy. all worth a listen if you have a moment.

AND THE NEWEST OLD "DISCOVERY"

i decided to add a few things that i have stumbled on that are not new, but... NEW to me.

Bülent Ortaçgil – Benimle Oynar mısın (BEGENI MÜZIK YAPIM)
known as the "turkish nick drake," this was playing before we opened at amoeba one morning and i was instantly hooked. what a mesmerizing and lovely voice.

A FEW OTHER STUMBLE-UPONS:

Various Artists – *Gqom Oh! The Sound of Durban Vol. 1*
(GQOM OH!)
crackly. rough. abrasive. different. SO SO different. unlike anything i've heard. producers and Djs from Durban, South Africa, this stuff is

Various Artists – Bossa Nova & Grits Vol. 4
another outstanding collection from Vampisoul. deep cuts from '53-'67. "Hip Shakers" is right! this is a gem. an collection with the "grits" in the titles has got me from GET. check it out.

DISCOVERIES FROM OUR AMAZING BOOK SECTION:

This Bridge Called My Back: *Writings by Radical Women of Color* – Edited by Cherríe Moraga & Gloria Anzaldúa
(STATE UNIVERSITY OF NEW YORK)
though it came out 35+ years ago, this collection of essays and ruminations is even MORE relevant today. thoughtful, insightful, provocative—these are the voices that rarely get heard. undoubtedly one of the most influential, groundbreaking, and important books ever to come from the so called "second wave" of feminist thought. voices of: lesbians and working class women of color. what?

features the writings of Asian, Latin, African, and Native American women including Audre Lorde, Pat Parker, Barbara Smith, cherrie Moraga, Barbara Cameron, Aurora Levins Morales and more.

FILMS YOU SHOULDN'T LET SLIP BY:

***Tangerine* (2015) – Directed by Sean Baker**

***Diary of a Teenage Girl* (2015) – Directed by Marielle Heller**

***Trumbo* (2015) – Directed by Jay Roach**

An interview with KING

By Billy Gil

L.A.-based KING brought their uniquely stirring brand of swirling psychedelic soul to the Amoeba Hollywood stage for a free show on January 28, 2016. Prior to the show they took time to talk to the Amoeblog.

KING consist of Anita Bias and sisters Paris Strother and Amber Strother. Paris is the primary producer and instrumentalist of the band, while Amber and Anita's breahty vocals hopscotch over Paris' jazzy concoctions. Together they produce a sound that doesn't skimp on complexity but also exudes warmth, using horns and unabashedly synthy keys for a sound that weaves together classic soul, synth-funk, dream pop and certain something undefinable that gives KING its own essence.

The group has drummed up a vocal fanbase on Twitter even before dropping its first album, one that includes none other than Prince, who asked the group to open for him one night during his 21-night residency at the Forum in Inglewood in 2011. Unfortunately it's also part of their story that as a trio of women writing and producing their own soul music, A&R folks have suggested the group alter their image and essentially dumb down the sound, as they told LA Weekly. I asked them about all of that and more when I caught up with them before their Amoeba show.

When I hear your music, I know immediately that I love it, but I also am not sure of where to place it (which I think is a good thing). I hear bits of '80s groups like Yarbrough & Peoples, psychedelic soul artists like LaBelle, standbys like Marvin Gaye and neo-soul artists like Lauryn Hill and D'Angelo. But I could be way off! What are some artists and styles that have inspired you?

ANITA: I've always loved old soul- we're all huge Stevie Wonder fans as well as anything produced by Jimmy Jam and Terry Lewis — growing up I was listening to a lot of Brenda Russell, Patrice Rushen, Chaka Khan, Babyface — lots of '80s and '90s R&B.

AMBER: I'd say Quincy Jones, Cocteau Twins, Pat Metheny, Ryuichi Sakamoto, Blonde Redhead, Teddy Riley, Mike Stern.

PARIS: Jazz standards and showtunes, Bill Evans, Chick Corea and Herbie Hancock, classic Disney films, lots of Nintendo and Sega soundtracks. I love Brazilian music. XTC, Joni Mitchell, Bonnie Raitt. Experimental stuff like Frank Zappa. Our inspirations come from all over the place. We all love a good storyteller.

The music also sounds incredibly contemporary to me, like the kind of thing I wish I was hearing even more of. Do you aim for either a throwback or futuristic vibe with your music, both of which I feel coming through too?

PARIS: I think there's both that retro feeling and futuristic vibe — one of the coolest things we're heard people say about the music is they can't tell when it's from. Some of it could stand up next to songs from the '70s or '80s, but it's all very now — rather than aiming for either old or new, we're going for creating something classic that will stand through time, no matter when it's playing or what it's played with.

What was your initial reaction when you saw Prince liked what you guys did? Excitement? Shock? And what was the experience like opening for him?

AMBER: It was a little of both. To get the acknowledgment not only from him but from so many people in the industry was such a surprise but also an affirmation.

PARIS: The forum show with Prince was our first official show as KING — it was thrilling and kind of insane to have our first show in front of 17,000 people. Looking back, it set such a high standard for the live show. It was a great experience.

Do people hear your music and wrongly assume that you have producers behind you rather than having written and produced everything yourselves?

PARIS: I think that some people may have assumed that we had outside producers when we first came out, but the fact that all the music is self-written and -produced has become such a part of our story that I think people are aware of where the music comes from now.

I'm sure there was pressure to sign with a major label, work with outside producers and change your sound. Why did you decide to continue to self-produce and self-release your music?

PARIS: This is what came most naturally to us, the process of coming up with an idea and spending time fully depending it until it's exactly where we want it to be. It feels special to present something that's so authentically ourselves.

AMBER: It was such a great experience to discover more about ourselves and each other through music, we never felt that we needed an outside source.

ANITA: The music came out of our friendship — there was no pressure to prove anything to anybody, we just wanted to make the music we've always wanted to hear. The initial response from the EP was inspiring — putting it out to our audience as is became an important part of that.

I have to say, when I first heard KING, I immediately wanted to share it with friends — which is exactly what a lot of people seem to have done. Why do you think your music has resonated in such a word-of-mouth kind of way on Twitter and elsewhere? Did that kind of response surprise you?

PARIS: I think people pick up on the authenticity of the sound and know it's really us they're hearing, and they're drawn to that. The response was such a surprise because it was something we originally created for family and friends.

Do you have any words for other young women who want to make music or who are out there doing it already and struggling?

AMBER: Just make the music you want to hear, and stay true to yourself.

ANITA: Make sure it's something you are completely in love with, music lasts forever.

Can you give us a list of five of your favorite albums?

PARIS:
Stevie Wonder – *Music of My Mind*
Bill Evans – *Bill Evans Trio with Symphony Orchestra*
Mos Def – *Black on Both Sides*
Vince Guaraldi Trio – *Charlie Brown's Holiday Hits*
N*E*R*D – *In Search Of...*

AMBER:
Miles Davis – *Sketches of Spain*
Ryuichi Sakamoto – *Smoochy*
Stevie Wonder – *Songs in the Key of Life*
Al Green – *I'm Still In Love With You*
Cocteau Twins – *Heaven or Las Vegas*

ANITA:
Bobby Brown – *Don't Be Cruel*
Janet Jackson – *Rhythm Nation*
OutKast – *Stankonia*
Whitney Houston – *I'm Your Baby Tonight*
Sisqo – *Unleash The Dragon*

Photos by: Danielle Karagannis
www.daniellekaragannis.4ormat.com

Thanks again!

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